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YOUR GUIDE TO SUMMER'S FUNNEST WEEKEND

MELANIA WROTE THIS ISSUE BY HERSELF.

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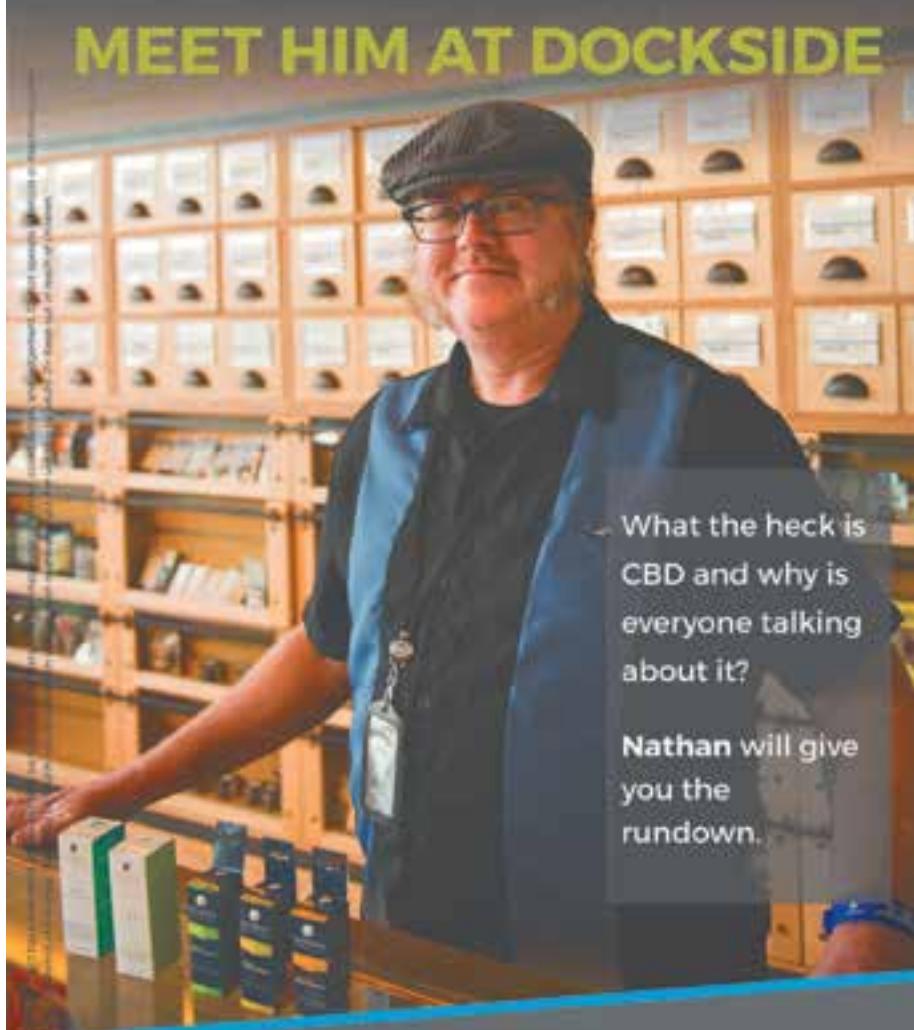
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Volume 25, Issue Number 47
July 20-26, 2016



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Sculpture by **MATTHEW LAPENTA**
matthewlapenta.com

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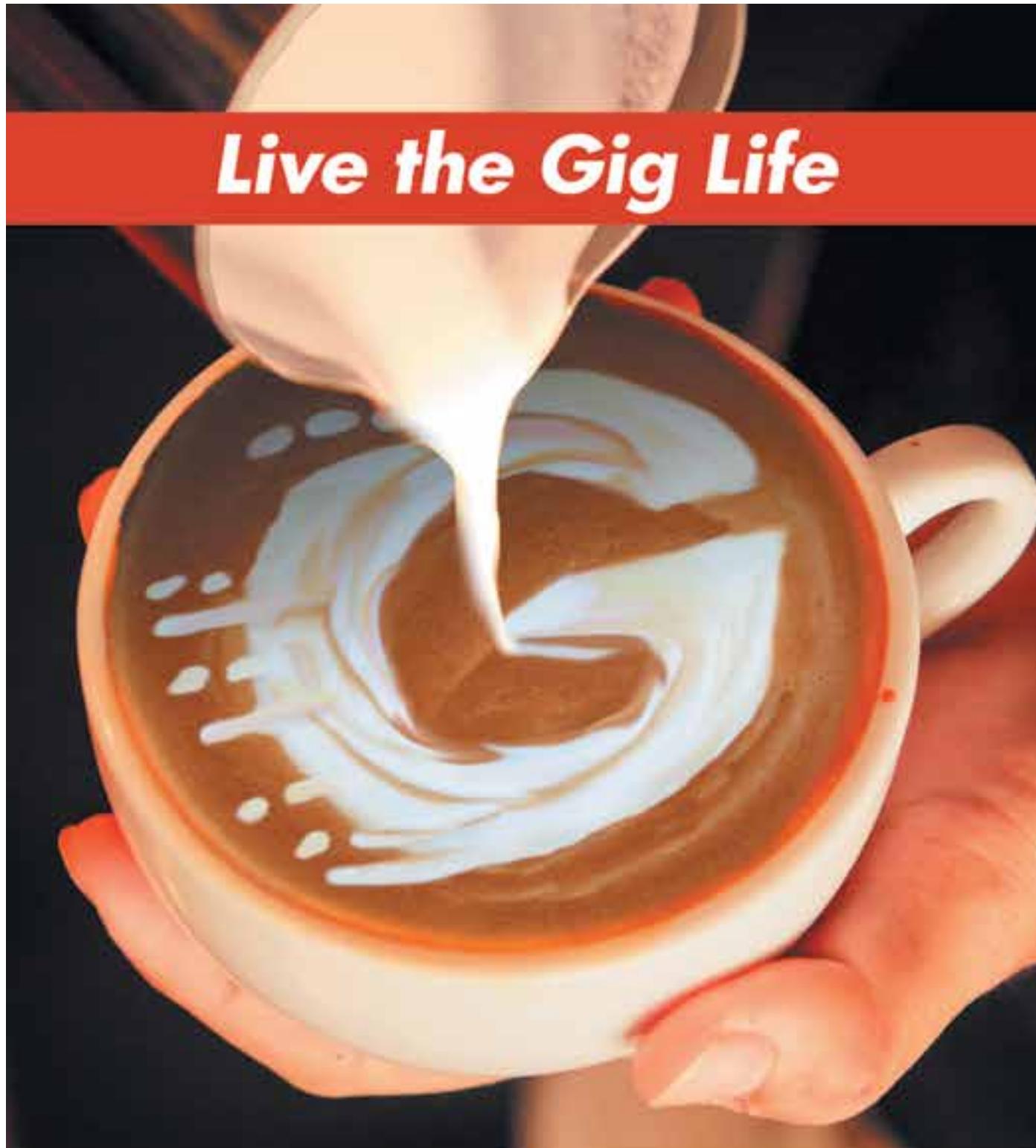
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WE SAW YOU

STRANGER STAFFERS WERE THERE AS IT HAPPENED



THE STRANGER

SARCASTIC STENCIL We were taking a picture of it. We were not playing Pokémon GO.

BEACON HILL DOG WALKER SEES POKÉMON EVERYWHERE

Right after taking this picture of a portion of sidewalk with Beacon Avenue South on one side and Stevens Place, a small park dominated by one big tree, on the other, a portly man walking toward us with a big smile and two pretty little dogs asked if we had found a Pokémon. How could we tell him the truth? How could we ruin his bliss? The sun was out, the leaves were so happy, it was Sunday afternoon. He walked past the words on the sidewalk without noticing them.

POKÉMON GO-ER WITH INTERNATIONAL AMBITIONS

On a hot Thursday afternoon, you walked into the T-Mobile store on Broadway on Capitol Hill in search of just one answer. "I'm headed to Amsterdam," you proclaimed as you strode up to the counter, "and I just want to make sure I can still play Pokémon GO without any crazy charges." Every employee and customer in the place laughed knowingly. Sure, the clerk told you, he could help.

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to ianonymous@thestranger.com. Please remember to change the names of the innocent and guilty.



THANKS FOR COMING

I just wanted to thank the librarian from Beacon Hill for coming to the Jungle months ago and talking to me and my neighbors like we are people and not diseases. You gave me hope when I needed it the most and thought the whole city hated us. If it wasn't for you, I wouldn't have gotten over my embarrassment and talked to my family. I'll never forget your kind eyes. Thanks.

—Anonymous

ADULT MALE ATTEMPTS TO CONNECT, MENTIONS POKÉMON

You only got half of a grilled cheese sandwich, which you seemed to know was an injustice as you wolfed it down and watched your brother (or friend?) eat the other half as he sat next to you at Volunteer Park Cafe on a Sunday morning. An adult, maybe your dad or uncle, walked over and pestered you. "What are you guys talking about?" he asked. "Star Wars? Pokémon?" "Nothing," you answered sharply, no doubt tired of adults always asking inane bullshit like this. He walked away and, as soon as he was no longer looking, you picked up your empty grilled cheese plate and licked it.

WOMAN ALMOST CATCHES PIKACHU

An elusive Pikachu was spotted in West Seattle by a Lincoln Park visitor on a hazy Saturday afternoon, but, much to her chagrin, the little fucker got away.

REPUBLICAN WOMEN, AMIRITE?

We were chatting with friends at Chuck's Hop Shop on Sunday night, and the discussion turned to Republican women, a concept that seems as ludicrous to us as Jewish Nazis. This spurred our buddy, a fortysomething liberal music fanatic, to recount an anecdote about a conservative-leaning female friend who eventually ended up working for the CIA. "The funny thing about her was, she would blast Too Short in her car tape deck." We're still laughing and shaking our damn head over the image of a staunch Republican nodding her head to a notoriously misogynist rapper whose main lyrical tropes include drug dealing, demeaning sexual situations, and "pimpin' hos."

CONSIDER THE LOBSTER

In the frattiest possible voice, you said, "Duh, what the fuck!?" during Regal Meridian 16's showing of Yorgos Lanthimos's *The Lobster* in theater 9 last Sunday night. Your criticism directly followed the closing scene—*SPOILER ALERT (SORT OF)*—when the film cuts to blackout after Colin Farrell holds a steak knife up to his eye and lets it hover there. In case you're slow, what Lanthimos had just done was cleverly invert the world so that we ended up rooting for people to commit horrible acts of violence against each other and on themselves just because it would fulfill our ingrained need to see a boy-meets-girl narrative play out to its conclusion. Meanwhile, the beauty of the natural world provided one of the few respite from the deadpan gray world of blahness and

SECB 2016 PRIMARY ENDORSEMENTS UPDATE!

Wow, we totally fucked up the 8th District endorsement. Vision blurred by our years-long dislike of idiot Republican congressman Dave Reichert, we fixated on Democrat Tony Ventrella. He's a former KING TV sportscaster, people like sports and sports guys, and we thought: "Maybe in the Eastside's purplish 8th District, they like sports and sports guys better than guns and trying to control women's bodies?" But, uh, then we realized that Ventrella had dropped out of the race weeks before. *Then*, probably because we were high, we thought it would be funny to endorse Ventrella anyway, since he's still on the ballot. Which was stupid, because there's another Democrat in the race, Santiago Ramos, a self-made immigrant from Jalisco, Mexico, who has the support of Congressman Adam Smith and a number of Democratic state legislators. Our bad. Ramos faces an uphill battle, but if you're voting in the 8th District, there's no reason to throw your vote away on Ventrella. Sorry we initially biffed this one so bad, 8th District. Vote Ramos!



SANTIAGO RAMOS

The Stranger Election Control Board CHEAT ✓ SHEET

For the August 2, 2016, Primary Election

The Stranger does not make endorsements in uncontested races (which, in this top-two primary, means races with two or fewer people in them) or in races we forgot.

FEDERAL

US Senator: Patty Murray
US Representative Congressional District 1: Suzan DelBene
US Representative Congressional District 7: Pramila Jayapal
US Representative Congressional District 8: Santiago Ramos
US Representative Congressional District 9: Adam Smith

Legislative District No. 28, State

Senator: Marisa Peloquin
Legislative District No. 32, Representative Position No. 1: Cindy Ryu
Legislative District No. 32, Representative Position No. 2: Ruth Kagi
Legislative District No. 34, Representative Position No. 1: Eileen Cody
Legislative District No. 41, State Senator: Lisa Wellman
Legislative District No. 43, Representative Position No. 1: Nicole Macri

STATE SUPREME COURT

Justice Position No. 5: Barbara Madsen

SUPERIOR COURT

Judge Position No. 44: Cathy Moore

CITY OF SEATTLE

Initiative No. 123 (Viaduct Park): No
Proposition No. 1 (Affordable Housing Levy): Yes

weird pain that the characters inhabited, which is kind of funny since nature is so often depicted as an indifferent witness to human suffering. There's about a million OTHER things to be said about *The Lobster* (even if one of those things is "it's a touch too long"), but you chose to barf up a hot cup of nothing. Next time you feel the need to declare your confusion in a public way that adds no value to life and serves only to ruin the silence following a powerful and challenging scene, trust that your idea of reality is remarkably different from the reality of others.

SUMMER VACATION, VALLEY FORGE NATIONAL HISTORICAL PARK EDITION

We watched you, a skinny white tour guide, inform tourists in suburban Philadelphia's

Valley Forge National Historical Park that George Washington and his troops really did stay here, in these fields, in the winter of 1777 during the Revolutionary War. The park has re-created Washington's luxe quarters, as well as the crude cabins where thousands of his troops died in the punishing Pennsylvania winter. The park even has a trolley. This place, guides say, represents America and freedom. A plaque near the mini-museum entrance assures visitors that General George Washington didn't even take a salary for his efforts. Unfortunately, it's only in the small print of another plaque—located on the top of three flights of spindly steps up to the home's attic—that casually mentions that Washington, America's first president, kept slaves here. ■

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HELLO, CLEVELAND! Where we've already had a lifetime's worth of sunburns, sweat, and sexist drivel.

THE STRANGER

We're on the Ground in Cleveland—and Surrounded by Trump Supporters!

The First Day of the Republican National Convention Was a Hot Mess

BY SYDNEY BROWNSTONE AND HEIDI GROOVER

Inside downtown Cleveland's Quicken Loans Arena, Republicans from all over the country are engaged in a four-day circle jerk of American exceptionalism, and a bunch of the mainstream media is in there to film it. But we're not. We're outside, with the real people, sweating alongside protesters and merch hawkers and cops. Jesus Christ, so many fucking cops. And so much sweat.

In less than 48 hours on the ground in Ohio, we've gotten sunburns, dehydration, and a lifetime's worth of sexist drivel in the form of anti-Hillary Clinton buttons, T-shirts, and interviews with Trump supporters who think she's a "lyin' bitch." We've also met Latina college students and Mexican American families who traveled from other states to protest Trump, and we've hung out with anti-Trump Iraq War veterans who are here to help with de-escalation and peacekeeping. The mood so far has been peaceful outside the arena, crazy inside the arena (where Melania Trump has been plagiarizing Michelle Obama while #NeverTrump-ers have been making their last stands). And it's only day one!

THE PROTESTERS

While there's been a whole lot of talk about 1968-redux and the possibility of race riots

following the violence in Dallas and Baton Rouge, the tame protests winding through the streets of downtown Cleveland stuck to their preplanned routes.

I spent the first part of Monday hanging out with a group of Iraq War veterans who came to Cleveland to provide peacekeeping for the protests (and to protest Donald Trump's hateful rhetoric against Muslims and Latinos). They were doing de-escalation training in case things get hairy with Trump's motorcycle gang fan club, Bikers for Trump. Later, at an afternoon antipoverty march, the vets rolled out a sign that read "We Stand with Our Muslim Sisters and Brothers."

"I came here with friends from all over the country to protest Donald Trump's hate speech," Maggie Martin, codirector of Iraq Veterans Against the War, said. "We really want to counter what he's saying about Muslims. We've served with Muslims. We were with Muslims in Iraq and Afghanistan and

here at home. And we want to say the hate speech has got to stop. These are our brothers and sisters." (SB)

THE FETUS

On a huge photo on the side of an RV in downtown Cleveland, some sort of metal tool pinches the neck of a bloody fetus. Big letters shout "Choice Is Abortion." A roving band of street preachers nearby condemns LGBTQ

people and yells through a bullhorn, "Porn freaks go to hell, right there with Hitler!" The night before, a few blocks away, a man held a sign that said

"TRUMP VS TRAMP." Another sold buttons reading "KFC Hillary Special: 2 Fat Thighs, 2 Small Breasts... Left Wing" and "Life's a bitch. Don't vote for one."

So, yeah. In left-leaning Seattle, it's easy to forget about this particular brand of in-your-face anti-sex, anti-woman sentiment. But here in Cleveland, it's alive and well, a fully unmasked version of the Republican Party letting its freak flag fly—with hints of the sexist anti-Clinton campaign to come. Inside the convention hall, the party adopted its most

Follow all our coverage of the Republican National Convention at thestranger.com/2016-republican-national-convention.

conservative platform ever: opposing abortion, same-sex marriage, and transgender bathroom access, and calling for the defunding of Planned Parenthood. According to the anti-abortion Susan B. Anthony List, it's "the most pro-life platform ever."

The party's nominee, Donald Trump, has only recently decided he's anti-choice. But that, like other truths, doesn't matter much to conservatives here as long as Clinton—or any woman, it seems—is never in charge. (HG)

COPS, SO MANY COPS

Around 7 p.m., Heidi and I sat on a bench in downtown Cleveland, staring at our phones in search of food. "You two texting each other?" a state trooper asked, smirking, as he walked by.

Cleveland has called in support not just from its own state troopers, but from Michigan state troopers, the California State Highway Patrol, the Pittsburgh Police Department, and law enforcement agencies in Virginia, Florida, and New Jersey as well. During a Monday antipoverty march, the number of body-armored bike cops flanking the permitted parade route appeared to rival the number of actual protesters. We can only imagine the type of dick-swinging turf wars going on behind the scenes, but we haven't yet seen police being particularly aggressive with protesters or anyone else. At one point in the day, *Mother Jones* reporter James West even found Ohio cops posing with protesters holding Black Lives Matter signs outside the GOP convention. More of that, please!

That said, downtown Cleveland is a mess of tall barricades that look like protester bear traps. Last month, the ACLU sued the city on behalf of Trump supporters, Trump protesters, and a homeless advocacy group, arguing that the city's restrictions around the event zone were overly strict. In addition to banning tennis balls and an ancient Greek boxing glove called a cestus, the city has also said that people within the 1.7-square-mile event zone may not carry rope, tape, bike locks, tents, sleeping bags, big backpacks, or canned goods. Luckily, in a deal reached with the ACLU, the city agreed not to apply these restrictions to Cleveland's homeless population, many of whom rely on items like tents and canned goods to survive. (SB)

#NEVER TRUMP FAILS

Anti-Trump delegates, led in part by Gig Harbor's Eric Minor, headed into convention week preparing one final national effort to "dump Trump." They argued the party should change its convention rules to "unbind" delegates, allowing them to vote differently from the results of their state's primary or caucus. (That way, even delegates from Trump-supporting states could vote against him, denying him the nomination.) But, after some loud and controversial parliamentary procedure, they lost. "That was a complete sham," Minor told the *Seattle Times*' Jim Brunner inside the convention hall.

Anti-Trump favorite Senator Ted Cruz is slated to speak on Wednesday and is expected to call for party unity. In the streets, protests and speeches are expected every day, from both progressive organizers and right-wing groups like Westboro Baptist Church. But while the first day's protest actions were peaceful, it's unclear what three more days of Cleveland heat, right-wing rhetoric, and interparty divisions will do to the mood here. What is clear is that we're hurtling at full speed toward the formal selection of Trump—a man who has claimed he "could stand in the middle of Fifth Avenue and shoot somebody and I wouldn't lose voters"—as a major party's nominee for president in the United States of America in 2016. (HG)

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WEED

Why the State Should Have Licensed More Dispensaries

BY TOBIAS COUGHLIN-BOGUE

Last week, I wrote about how the new medical marijuana system created under the Cannabis Patient Protection Act (SB 5052) shut out many of Washington State's medical marijuana dispensaries. The law required that dispensaries obtain a recreational license to continue operation, but a loophole in the application process created a black market for dispensary employee pay stubs, allowing new actors to game the system. I also mentioned that the Washington State Liquor and Cannabis Board (WSLCB) blindsided applicants by announcing a cap of 222 new licenses late in the application process.

What I didn't have space to mention was that the cap itself was based on data that even the state contractor that compiled it admits was shaky. Given that the medical marijuana market was, by Washington cannabis data scientist Jim MacRae's estimate, at one point supporting at least 800 dispensaries, and that SB 5052 mandated that the state issue enough new licenses "in order to accommodate the medical needs of qualified patients and designated providers," how did the WSLCB decide on issuing only 222 new licenses?

The decision was based on a study conducted by BOTEC Analysis, a California-based research and consulting firm that the WSLCB hired to determine just how much of Washington's cannabis market was being served by the medical marijuana industry.



According to MacRae, BOTEC's study was inherently flawed and created a flimsy foundation upon which to base a decision that would affect thousands of patients. "They systematically underestimate values commonly known to be higher," he said. "Their results should not be used to inform or guide policy or business decisions."

Indeed, by BOTEC's own admission, their analysis was, at best, an educated guess. "There's not good data [on the overall size of the market] in the past two years, so we essentially just had to make an assumption," said Steve Davenport, lead analyst on the report, when I reached him shortly after the report was released in mid-December.

Given the absence of an organized tax system on medical cannabis, which might have provided a more accurate estimate of sales, BOTEC basically had to call up dispensaries and ask for data. "There's a lot of uncertainty on both sides," said Davenport, speaking of the survey process. "When you ask someone what their revenue is, they might have a certain incentive to be dishonest." That incentive being, of course, to stay on the good side of the Department of Revenue.

BOTEC surveyed 40 stores and used the responses to build a model for average dispensary sales. They then applied that generalized model to about 170 dispensaries, adjusting for total open hours, days of operation, and other factors.

Their final estimate was based on the

survey data combined with the data generated by the model, meaning that the estimate for the size of the state's entire medical market was based on iffy data from about 200 stores. Ultimately, BOTEC listed just 403 operating dispensaries in their report, far short of MacRae's estimates. Which is his biggest criticism: The size of the market was based off a significantly diminished data set.

"We're not expecting that it's exactly right," Davenport admitted. "The important thing, too, is that that was just a snapshot in time. Even before the WSLCB issued new rules, a lot of dispensaries were closing down. If we had done our study again a few months later, you would have seen a smaller medical figure."

But just because dispensaries were closing—or had been forced to close—doesn't mean that the medical market was shrinking.

Even more troubling is that the WSLCB knew there were problems with BOTEC's data. In an e-mail sent by Bob Schroeter, the WSLCB's director of public records and support services, to BOTEC chairman Mark A.R. Kleiman and president/managing director Brad Rowe, Schroeter raised several red flags with BOTEC's findings.

"The LCB is concerned that the number of dispensaries BOTEC has estimated is very much lower than all other estimates we have seen without an adequate reason as to why," Schroeter wrote in the e-mail, which was sent in November and obtained by *The Stranger*. "Equally concerning, the estimate of product leaving dispensaries also appears low and lacking supporting information..."

The LCB is concerned that without seeing estimates of the number of patients or the amount of cannabis that went 'out the door' for dispensaries, we cannot use this report to estimate the need for additional stores."

If the study was so far off the mark, and the WSLCB knew it, why did they use it? Brian Smith, WSLCB director of communications, declined to comment on Schroeter's e-mail, saying the report was "based on the best available data at that time." Reached more recently, Davenport said that the LCB's concerns had been addressed in the final draft of the report. MacRae, however, was still skeptical.

"BOTEC should have known better," he said, "and it would be easy to suspect that they may have been pandering to a perception that a small estimate was what their client desired. A small estimate made the LCB's job easier. It allowed them to decrease the number of stores that their overworked enforcement officers and non-armed staff have to service."

That's certainly a possibility—but regardless of the reason, it's clear that Washington's medical cannabis patients are suffering as a result. "The results of the BOTEC study are, essentially, meaningless," said MacRae. "Using BOTEC's results (and even assuming them to be usable) will hurt people in 2016." ■

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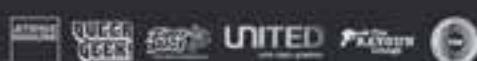
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“He Raped Me Five Times While I Was Too Drunk to Stand Up”



JEMSINE ECKWALL

Three Women Say Tech Journalist Matt Hickey Raped Them Outside of “The Audition” Scam
By Sydney Brownstone

Fifteen years ago, Haley Byrd considered Matt Hickey her friend.

Long before Hickey, a Seattle-based tech journalist, would be accused of using an elaborate, fake “porn audition” scam to coerce multiple women into sleeping with him, she and Hickey ran in the same Olympia social circles.

He and Byrd frequented the same all-ages music shows. Two of Byrd’s high-school best friends eventually became Hickey’s housemates. To Byrd, Hickey was friendly; he was cool.

And at the time, Byrd had no reason to think otherwise.

One Sunday night in October 2001, when Byrd was 21 years old, she and her friends had spent all day drinking before going to a friend’s film premiere at the Capitol Theater. By the time the screening rolled around, Byrd says she was so drunk that she could barely stand. Keith Taylor, the man working at the concession stand where Byrd sometimes volunteered, remembers Byrd as “completely obliterated” that night, he says. “It was very obvious to me... That’s why I took her aside to say she should go home.”

Instead of joining her friends at a bar afterward, Hickey, who lived just blocks

away and said he had to go walk his dog, volunteered to walk her home.

Byrd says that Hickey went up to his apartment to grab the dog, and she waited outside for him to come back down. “There was no Lyft or Uber back then,” Byrd remembers.

Byrd waited for Hickey, but after what felt like an eternity, she hit his buzzer and he told her to come upstairs.

“The first thing he did was hand me a drink and say, ‘You can sober up here,’” Byrd remembers. “And I kind of laughed and said, ‘This is how you can sober up?’ I tasted the drink, and it was the worst tasting thing I ever had in my life. He said it was because he only had tonic water and no ice. I remember sitting and drinking with him, talking, and I remember nothing else until the morning.”

Byrd says she woke up the next morning in Hickey’s apartment partly clothed and disoriented. She didn’t know what had happened the night before, and she quickly gathered up her things and hurried home.

“I took off all my clothes and threw them in the trash,” Byrd remembers. “I got in the shower and sat down. And as soon as I sat down, I felt this searing pain, because he had torn my vagina.”

In June, *The Stranger* reported on

Hickey’s alleged porn audition scam, a pattern of deception that may have gone on for several years. Three victims of the alleged scam accused Hickey of obtaining sex from them by fraud; they further claimed that Hickey knew precisely what he was doing, relying on their silence and a loophole in local rape laws to keep the scam running.

But after the piece was published, three more women, including Byrd, came forward and told *The Stranger* that Hickey’s abusive behavior toward women may have extended far beyond a fake porn recruiter profile. They say that years before the most recent claims, Hickey required no elaborate audition. They say he just employed the tried-and-true methods of a sexual predator: allegedly disarming them with charm, incapacitating them with alcohol, and, in one alleged instance, physical force.

Two of the women behind the new allegations have reported their stories to the police. Two of the women allowed *The Stranger* to print their full legal names.

Hickey (who was a *Stranger* contributor in 2009 and 2010) responded to our questions with a lengthy e-mail, denying the allegations. “This shit has been like an albatross and I’m happy to clear the air here,” he wrote.

“She Basically Locked Herself in Her Room for Months”

After the night with Hickey, Byrd says she went into her room and stayed there for four days.

Byrd’s employer at the time, Lanette Gutierrez, confirms that Byrd missed four or five consecutive days of work at the federally funded family literacy program Gutierrez once managed. “She didn’t show up for work, which was unheard of for Haley,” Gutierrez remembers. When Byrd finally did come in, she was in tears and told Gutierrez what happened.

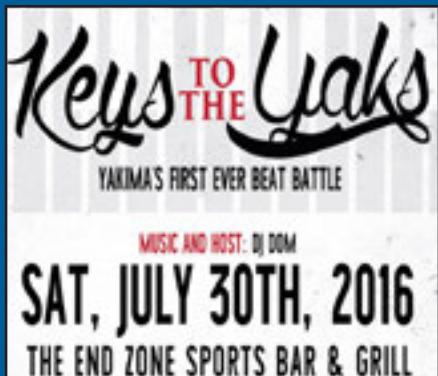
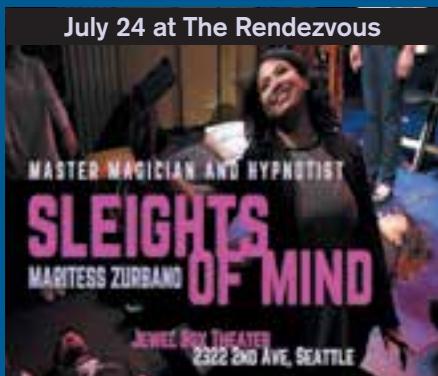
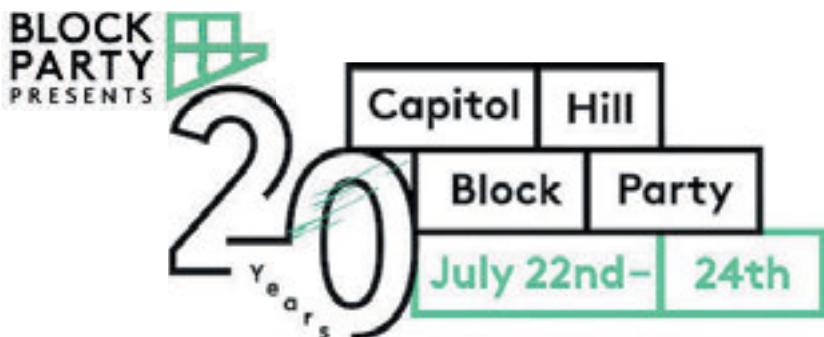
“She felt destroyed,” Gutierrez says. “It was a heart-wrenching thing.”

Gutierrez worried that Byrd might hurt herself, so she put her in touch with women’s counselors who worked at the literacy program. Byrd further sought assistance from SafePlace, an Olympia nonprofit that helps survivors of sexual violence. (SafePlace confirmed that Byrd used its resources in 2001.)

Byrd says that she eventually confronted Hickey about the alleged rape, but he told her it was consensual and that she had enjoyed herself. “I asked him if he had ►

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◀ used condoms,” Byrd says.

“And he said, ‘Yes, until I ran out.’ So I asked him how many times, and he said, ‘I had three condoms and then it was two or three times after that.’ So he raped me at least five times in one night while I was too drunk to stand up or walk home to my house, which was five blocks away,” she says.

Byrd’s friend Amanda Kalkwarf, a former housemate of Hickey’s, remembers Byrd calling her the day after the incident. “I had to draw things out of her, but she was saying that instead of walking her to her house, he made her a drink and basically poured her a nice big tumbler of screwdriver, and that was the last thing she remembered,” Kalkwarf says.

Kalkwarf says her friend spiraled into a depression that lasted for months after the alleged rape. “She fell out of school. She fell out of her job. She basically locked herself in her room for months.”

Byrd chose not to report her alleged rape to the police at the time—a choice she now regrets. She was not alone. According to one 2011 study, only 15.8 percent of women who recently experience a rape report it to police. According to another meta-analysis published in 2015, as many as 60 percent of rape survivors don’t even acknowledge that they were raped to *themselves*.

“Nonacknowledgment,” as researchers call it, also happens to be closely associated with drug- or alcohol-facilitated rapes, as well as “incapacitated” rape.

The pervasive myth that most rapes are perpetrated by strangers with weapons dissuades many women from reporting rapes perpetrated by acquaintances after a night of drinking. But in reality, the opposite is true: Research shows that 82 to 85 percent of rapes are by someone the victim knows.

“I think there are multiple factors [in non-reporting],” says Dr. DJ Angelone, an associate professor of psychology at Rowan University in New Jersey who focuses on sexual aggression. He gives examples of the rationalizing that can occur. They think: “This is not a stranger. This is someone I have a limited relationship with. I don’t want to get this person into trouble. As a woman, if I look at my situation, I begin questioning myself. You know, what I was wearing, maybe it was my fault.”

And when a woman does bother to report a rape, the response rate by police and prosecutors isn’t in her favor. Of the fraction of rapes that are reported to police, Angelone says that only a little more than 10 percent may lead to an arrest, and an even smaller percentage leads to prosecution and conviction. Research shows that while roughly one in five women will be raped in her lifetime, maybe only 3 percent of rapists will ever go to prison.

But Byrd says that she still tried to anonymously warn people about Hickey’s behavior. For months, she scrawled “Matt Hickey is a rapist” on the walls of bar bathrooms. Her closest friends from that time period told *The Stranger* that they also tried to warn others, but nobody believed them.

The state’s statute of limitations on rape prevents Byrd from pressing charges against Hickey today. (Rape in the first or second degree has to be reported to law enforcement within a year, and then there’s a 10-year time limit to prosecute.) But she’s no longer afraid to attach her rape allegation to her name. She says she feels that Hickey’s porn seam allegations reflect an old pattern of behavior, one that’s faced no consequences from the law and gotten only more audacious over time.

Hickey, now 40, denies that the encounter was nonconsensual; he says he repeatedly asked, “Are you good with this?” and when he realized that she “wasn’t altogether ‘there,’” he stopped. He wrote, “She certainly didn’t seem ‘belligerently drunk.’”

He added: “I don’t know what she’s talking

about in regards to the multiple condoms and stuff—even back then in my 20s I sadly didn’t have that kind of stamina.”

October 2013: “I Woke Up Naked and Alone”

A woman I’ll call Abby says that Matt Hickey raped her in the fall of 2013.

Abby was 29 when she met Hickey. They shared multiple mutual friends and sometimes chatted on a social-networking app called Crushee. Abby and Hickey even met up a couple of times. “He seemed like a nice, funny guy,” she remembers.

This isn’t easy for Abby to talk about. When I meet her at a coffee shop in Pioneer Square to talk about the alleged rape, her hands are shaking. She hasn’t told many of her friends about what happened, she says.

On October 14, 2013, Abby says she had what she describes as a “gnarly” cold: “I was chatting with [Hickey] about how I felt like crap, and he was like, ‘Have you ever had a hot toddy? That would help you.’”

Abby still has the Facebook messages in which Hickey told her he could drop by while he was in her neighborhood. He was already carrying lemons and whiskey in his bag. Abby says she took cold medicine and didn’t feel like hanging out with him, but eventually relented.

“We hung out for a while and had hot toddies,” Abby remembers. “After several of those, along with the cold medicine, I got blackout drunk. The next morning, I woke up naked and alone in my bed. There was a condom wrapper on the floor.”

Abby says she stayed in bed the following day, crying and throwing up. “I was really ashamed and disgusted, and didn’t know how to deal with that.”

When Hickey messaged Abby a day later, she says she started shaking uncontrollably and told him she wasn’t comfortable with what happened. Hickey told her she “didn’t seem that out of it at all” and he thought that she liked him.

“Everything seemed fine, we even joked around afterward, so I was very confused later when she told me she was upset,” Hickey wrote in his e-mail to *The Stranger*. “I’m still very upset and sad that she came away from it feeling troubled, but she made the decision on her own. Regretting the choice is not the same as not having a choice, which she had.”

February 2014: “He Basically Forced Himself on Me”

Like Abby, Jasie Jackson says she met Hickey through a combination of online social networks and mutual friends. She says she swiped right on Hickey’s Tinder profile and then agreed to go out for drinks after a mutual acquaintance vouched for him.

Jackson says that Hickey took her to a Capitol Hill bar. Jackson wasn’t attracted to Hickey, but he seemed personable and charming.

As Jackson and Hickey continued to talk, Jackson says Hickey kept giving her limoncello shots. Jackson is about five foot three and says she doesn’t usually drink more than two beers.

“By the time it was going to be like, ‘It was nice meeting you,’ I was three sheets to the wind, just because of [Hickey] passing me shot after shot after shot,” she says. Jackson says that Hickey invited her over to his place to watch a movie, but she told him she needed to go because she hadn’t eaten dinner. She also says that, at that point, Hickey took ▶

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MJ M Hickey
What, what?
Why? I'm confused.
[REDACTED]
You must be joking.
MJ M Hickey
I'm not. I don't recall being...unconscious at all. Am I missing something?
[REDACTED]
Only...
MJ M Hickey
Whaaaaat?
[REDACTED]
We had sex.
MJ M Hickey
Yes. Yes we did.
Is that a bad thing?
[REDACTED]
I had that pretty damn happen.
MJ M Hickey
Oh.
Why?
Crap. Hold on, phone.
[REDACTED]
Getting a girl on cold meat that was drunk and then pouring on her...that was not on my agenda whatever. I thought we were friends.
MJ M Hickey
Well we are. But not...
Second, you didn't seem that out of it at all. We were having conversations and you seemed fine.
I'm not a "win-win" kinda girl, you either.
If the person I'm with isn't having fun and into it then neither am I.
and you seemed into it as much as I was...
[REDACTED]
I'm not into that way, and I never would have slept with you either. I don't even remember most of it, except...I think, condom wrapper on the floor the next morning.
MJ M Hickey
Well what. I'm so sorry then.
I thought you kinda liked me. I'm bad at sexual comprehension I guess.
[REDACTED]
Bam. I like you, as a friend.
MJ M Hickey
Well yeah, duh. But I thought you thought I was adorable.
Sorry CJN. It's never happen again.
Please don't tell me stories.
[REDACTED]
I'm not gonna lie, I'm translating all the implants. I don't think I can talk to you for awhile.

◀ out his phone to order delivery pizza to be waiting at his place by the time they arrived. "All through my deflections of 'Oh, I need to go do this, I need to go do that,' he was like, 'Well, let me do that,'" Jackson says.

Jackson says that as soon as the pizza arrived, Hickey started groping her. She says she told him she wasn't interested, that she wasn't into it. She says she said "no," but he didn't stop. "He basically forced himself on me," Jackson says.

"I was clearly not into it," she says. "And he kept just being like, 'You like that, don't you? You're nasty, aren't you? You're a dirty girl, aren't you?'" I was like, 'No, not really. No, I'm not enjoying this.'"

And after that, Jackson says, she blacked out. The following morning, she woke up hungover and went directly to a friend's house. The same friend told *The Stranger* that when Jackson described what had happened the night before, "it sounded very much like a rape." Hickey says that while he and Jackson went on a date, they never had sex. "[Jackson] seemed to change her mind about everything... I was a bit disappointed but whatever." He added: "I felt bad that she didn't have a good time and still do."

July 2016: An "Active and Ongoing" Investigation

Both Abby and Jackson contacted the Seattle police about their experiences after hearing about the other allegations directed at Hickey. The Seattle Police Department (SPD) says its investigation of Hickey-related reports remains "very much active and ongoing," but Hickey himself says he has not yet been interviewed by police. A spokesperson for the King County prosecuting attorney says the case has not yet been referred to their office.

But Abby says the process of actually speaking with a detective has not been easy. She says she's called the department multiple times to file

a report over the last month but has been discouraged by the SPD's slow response to her calls.

In a May interview with Captain Deanna Nollette, head of the SPD's Sexual Assault Unit, about the SPD's sexual assault investigations, Nollette acknowledged that alcohol- and drug-facilitated rapes are particularly tough cases for the department to solve.

"I think the popular notion is, for example, if you're intoxicated, you're incapable of giving consent, and therefore it's rape," Nollette said. "But the law says that you have to be 'incapable.' So it's a very clear legal standard, and yet the popular culture is leading women to believe it's a different standard."

According to Nollette, the prosecutor's office interprets the law to mean that police need proof—other than the victim's own recollection—that the victim was incapacitated to the point of being unconscious, unable to stand up unassisted, or drunk to the point of not being aware of what was going on.

Washington State law currently does not view "consent" as "affirmative consent," the idea that a person must communicate an affirmative "yes" to sex. In the absence of affirmative consent, it would appear that police need other people—bartenders, witnesses—to testify that a victim wasn't able to give consent in the first place. Nollette said that testimony about the ability to give consent from the victim herself wouldn't suffice.

A total of four women have told *The Stranger* they've contacted the police about Hickey: two who claim to be victims of the alleged porn scam and two who claim they were raped while drunk. But in recent weeks, Allyria Bishop, one of the women who alleges that Hickey used a fake porn recruiter profile to convince her to have sex with him by fraud, has been feeling increasingly disappointed by what she perceives as the police department's lack of progress on her case.

On July 11, Bishop posted about her frustration on Facebook. "If it was JUST ME I wouldn't be so upset," she wrote. "But it's so many of us, waiting around idly while our rapist carries on with his daily fucking life." ■

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with zombie burlesque burlesque show. Music by Longstride

JULY 28 LABYRINTH PG

David Bowie tribute night with Oddball Emporium of the Weird boothss. Music by Chrome Lakes

AUG 04 THE FORCE AWAKENS PG

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AUG 11 TROPIC THUNDER R-13-17**

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SAVAGE LOVE

Three Peters BY DAN SAVAGE

I'm sorry if my English is wrong. I'm writing from Germany, where I am being heartbroken and not knowing how to go on. I've been seeing a guy for a couple of months and slowly falling in love with him. "Peter" has always been very open to me about himself, his failed relationships, and his commitment issues. He talks frequently about his ex-boyfriend from five years ago and how being left created a deep fear of being left once again. He also had a relationship that ended a year ago. Yesterday he told me he's still in love with the guy from one year ago but that his love is unrequited. He also told me that he values what we have but he can't stop loving this other guy. And he can't promise me that this will change. I am in love and heartbroken at the same time, hopeful and fearful, and unable to get up for the last couple of days. Deep down, I fear I will get hurt. I already am hurt. I'm falling for someone who's not able to love me back, who's stuck in the past, but who wishes to change that in order to let me into his life. Should I stay and wait for Peter to get better even if it hurts to know he's in love with someone other than me? Or should I leave him as so many others have and hurt him?

Healing Erotic Love Problem Means Everything

Peter could be lying to you.

That's probably not what you wanted or expected to hear, HELPME, and you'll find some more hopeful/less cynical advice further down, I promise. But when a guy with "commitment issues" tells you he's struggling with the emotional fallout of a relationship that ended five years ago and still hopelessly in love with someone he hasn't seen for a year... you have to entertain the possibility that he could be lying to you.

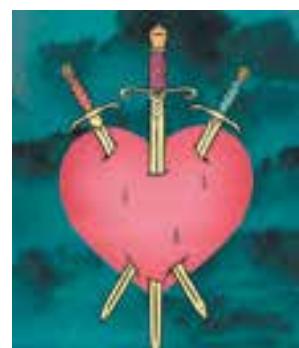
You always have to entertain that possibility—with new loves, old loves, blue loves.

When someone tells us they have "commitment issues," we're primed to hear this: "This boy is incapable of committing until healed (by a therapist, by a new love, by the passage of time)." But sometimes what they mean is this: "I have no interest in committing—not to you, not to anyone, not now, not ever." But instead of owning up to that (because people who want to remain single are viewed as damaged?) or telling you he's not seeking anything serious (because you might leave him, and he's not done with your ass?), Peter invents/inflates a pair of past loves that render him incapable of loving you the way you deserve to be loved and *blah blah blah* and off the hook. Not a child-man who won't commit, but a victim who *would* commit if he *could* commit but—*sob!*—he *can't* commit.

But, hey, maybe he's telling you the truth. Maybe he's in love with Mr. One Year Ago. So tell him he can love you and love the other guy at the same time. Established gay throupes, stable straight poly quads, bi men with GFs and BFs, married lesbians who U-Hauled an adorable baby dyke—there are examples everywhere you look these days of people in love with more than one romantic partner. I don't see why a person can't be in love with someone and still in love with an ex—think of it as a sort of semi-posthumous/semi-poly relationship. You'll be pioneers.

Give Peter permission to love his ex (pathetically and abstractly) while loving you too (intimately and tactfully), HELPME, and you might be able to love a commitment out of him.

I'm a gay male in my late 20s. My little sister's husband, "Peter," is my age and bisexual. I'm not one of those gay men who think bi guys don't exist. And I know bi guys are just as capable of being monogamous as other guys—which isn't



JOE NEWTON

that comforting when you think about it—and I don't have a problem with my bi brother-in-law being bi. More importantly, my sister doesn't have a problem with it. But whenever I'm alone with Peter, however briefly, he starts telling me how much he misses dick. He wants to hear about the last "really great dick" I sucked and tells me he misses sucking dick. I smile and say dick is great for sure and make a halfhearted attempt to change the subject. The last time it happened was after my grandfather's funeral. I'm pretty sure Peter wants to suck my dick, and I'm tempted to let him. I know it's a bad idea, but Peter is hot. This is torture. What should I do?

Boy Is Lost

Stop smiling, work harder to change the subject, avoid being alone in a room with Peter, and repeat after me: "My sister might be able to forgive her husband for sucking a dick, but she'll never forgive him—or me—if that dick is mine."

I'm a gay guy in an open relationship and I'm on Recon, a gay hookup/dating site for guys into leather/fetish/BDSM. My partner, who isn't kinky, knows I have a profile there and it's not a problem. Today I got a message from a new guy, and when we exchanged face pics, I saw that he looks exactly like "Peter," my boyfriend's best friend's fiancé! I asked him if that was him, and he stopped responding. What should I do? My BF doesn't want to know much about my extracurricular activities, but this could make our next double date extremely awkward. We see this other couple a fair amount, and even though I think this guy is good-looking, I would never sleep with him because of the social situation. On the other hand, if I'm wrong and they're not the same person, bringing it up with them could make things awkward, especially since I'm pretty secretive about my kinks and have zero desire to discuss them with my BF's friends.

Requires Educated Consultation

On Next Step

P.S. Additional information that might be relevant: Our engaged friends aren't having sex, we've been told, and they're making no moves toward actually planning a wedding.

Going silent after you asked, "Is that you, Peter!?" is a pretty good indication that it was indeed Peter you were talking to. But while you know Peter was on Recon, RECONS, you don't know exactly what he was doing there. Maybe he goes online to fantasize, swap pics, and jack off. Maybe Peter is on Recon with his fiancé's blessing, just as you're on Recon with your partner's blessing (but, like you, he's not comfortable discussing his kinks with friends). Maybe their relationship/engagement is on the verge of collapse and your partner's best friend's fiancé is trying to line up a new relationship before pulling the plug on the one he's in now.

Since you don't know what's going on in their relationship, RECONS, keep your mouth shut and refrain from making assumptions or judgments. And the next time you have to interact with Peter and his fiancé socially, slap a smile on your face and talk about the weather, the election, the estrogen-enhanced, better-than-the-original *Ghostbusters* reboot, the new season of *Difficult People*, Zika, the Olympics—basically anything other than Recon, kinks, and wedding plans. ■

On the *Lovecast*, Dan chats with Wontette's Rebecca Schoenkopf about Bernie and Hillary and love and hate: savagecast.com.

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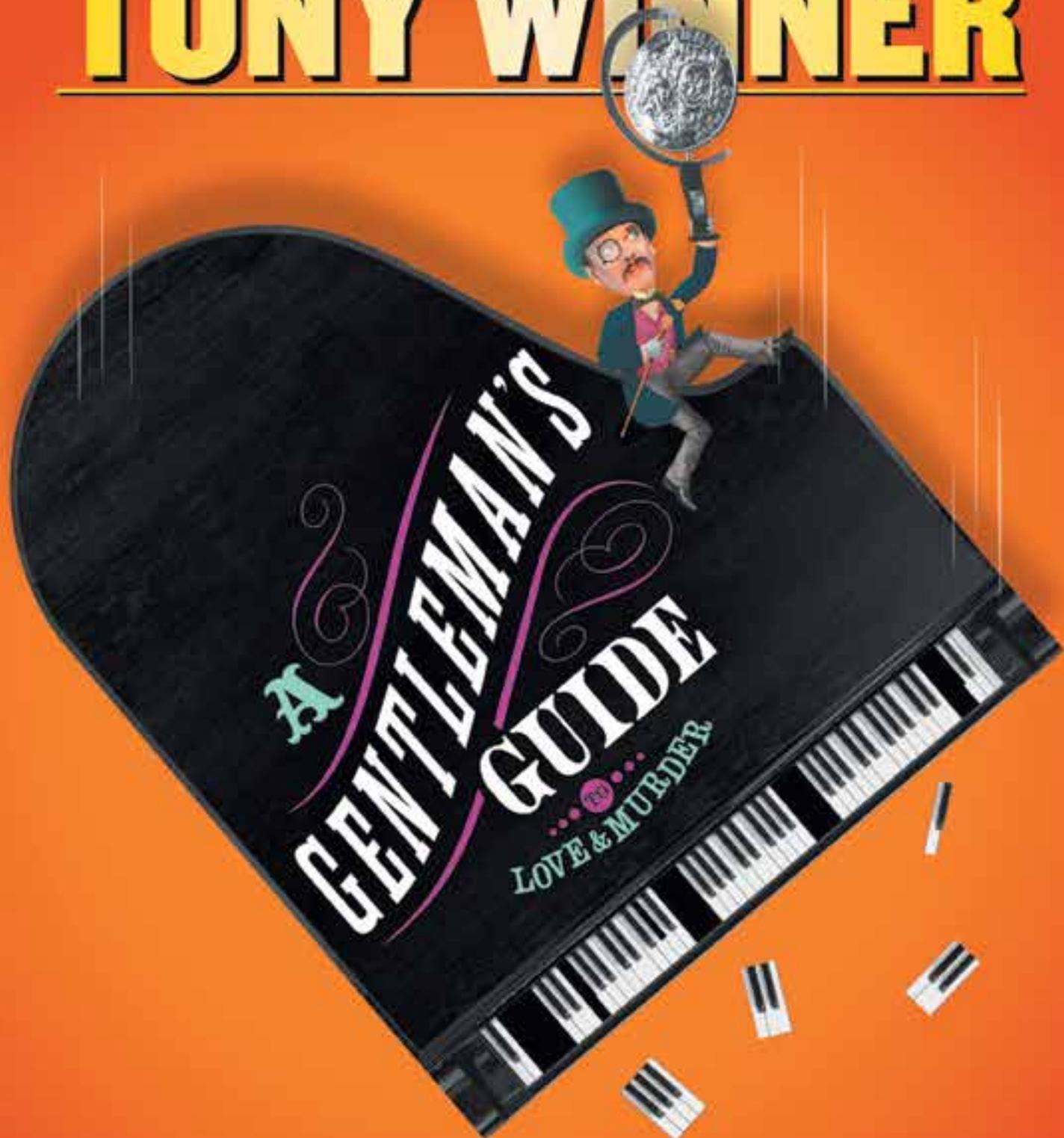
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THINGS TO DO ARTS & CULTURE

All the Events The Stranger Suggests This Week

Find the complete calendar of things to do in Seattle at strangerthingstodo.com   Stranger Things To Do



Go Tell It: Civil Rights Photography

Through Jan 8, Seattle Art Museum

ART

Go Tell It: Civil Rights Photography

DON'T MISS Recently, a Reuters photographer snapped his shutter at the moment when a young Black nurse named Leshia Evans stepped out in front of a line of riot-gear-laden police officers and appeared to repel them—and was arrested immediately afterward. She was a peaceful protester in the Black Lives Matter marches taking place in Baton Rouge on July 9. The photograph immediately went viral, and everybody but everybody—including me—wrote about it. So there's extra-good reason during this moment to revisit historical photography of the work of people arguing simply that Black lives have not mattered as much as they should and that it's time for the iniquitous inequity to end. SAM has organized this small display of Jim Crow and civil rights photographs for that reason. You'll see images by Dan Budnik, Danny Lyon, Roy DeCarava, Robert Frank, Garry Winogrand, and Marion Post Wolcott. You'll also see a new 45-minute video by the Philadelphia

artist Shikeith called *#blackmendream*, in which nine Black men are interviewed with their backs facing the camera. "When did you become a Black man?" is one of the questions. What are we all becoming? I can't recommend this without also mentioning that Seattle's own Inye Wokoma has a new film about his experience as a Black man in Seattle, called *This Is Who We Are*, at the Frye Art Museum. Take it all in. Consider all of the angles, the questions, and the afterimages you bring home. (Seattle Art Museum, Wed-Sun, \$20, through Jan 8) **JEN GRAVES**

We also recommend...

ART EVENTS

Gallery Walkthrough with Susan Gans and Sonya Stockton: Gallery 110, Sat July 23, 1-2 pm, free

Seattle Makers Market: Great Hall at Green Lake, Sun July 24, 11 am-4 pm, free

Summer at SAM: Family Field Day: Olympic Sculpture Park, Sat July 23, 9 am-3 pm, free

MUSEUMS

Big Picture: Art After 1945: Seattle Art Museum, opens Sat July 23, \$20

GALLERIES

Adam Fung: Constellation Atlas: Cloud Gallery, daily, free, through July 31

Amanda Manitach: Nothing Left to Say: Roq La Rue, Wed-Sat, free, through July 30

C. Davida Ingram: Interiority Machines: Bridge Productions, Wed-Sat, free, through July 30

Ceramics Invitational: National Clay: Traver Gallery, Tues-Sun, free, through July 30

Eli Coplan: Interiority Machines: Glass Box Gallery, Tues-Sun, free, through July 30

GIANT APPETITES: BONFIRE, Wed-Sat, free, through July 29

Hit and Run: The Final Exhibition: Punch Gallery, Thurs-Sat, free, through July 30

Hollow Earth: Documents: Glass Box Gallery, Wed-Sat, free, through July 30

Lu Yang: Interstitial: Sat, free, through July 23

Natalie Ball and Noelle Garcia: Make: SOIL, Thurs-Sun, free, through July 30

Nathalia Edenmont: Force of Nature: Nordic Heritage Museum, Tues-Sun, \$8, through July 24

Nicholas Nyland: SOIL, Thurs-Sun, free, through July 30

Nick Strobel: The Salt Lick: Veronica, Sat, free, through July 30

Ruthie V: Neither Will This Stay: CORE, Wed-Sat, free, through July 30

Sonya Stockton: The Head and Figure:

Gallery 110, Thurs-Sat, free, through July 30

Tivon Rice: Façades and Drone Photogrammetry: Threshold Gallery at Mithun Architecture at UW, Mon-Fri, free, through July 26

Complete listings at strangerthingstodo.com

FESTIVALS

Capitol Hill Block Party

DON'T MISS Twenty years ago, Capitol Hill Block Party was a one-day music event, featuring just a single stage. This year, the now iconic Capitol Hill festival will take over six blocks of the Pike/Pine corridor for three days of local and national artists on five separate stages. If you've never been, or even if you have, it can be a lot to take in. But don't worry. We have the complete schedule and details about every band, every solo artist, every DJ, every pigeon, every squirrel in our Capitol Hill Block Party Guide—available as a pullout in this issue and also at strangerthingstodo.com. (*Capitol Hill, Pike St and 12th Ave, July 22-24, \$60-\$150*)

SEAN NELSON

Complete listings at strangerthingstodo.com

Continued ▶



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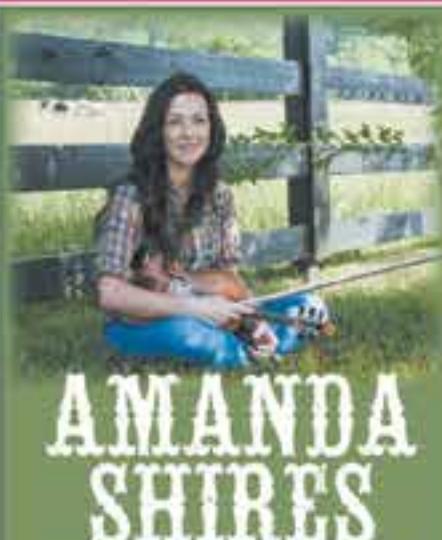
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THINGS TO DO MUSIC

Noteworthy Shows This Week

strangerthingstodo.com [@SEShows](#)



WEDNESDAY 7/20

Home Slice: Yirim Seck, Junk Food, Call

(Crocodile Back Bar, all ages) Home Slice, the monthly hiphop showcase put together by Andrew Savoie (producer for rap group Nu Era, graphic designer for Seattle-based label Fin Records) and area DJ Able Fader, just celebrated its second year of stoking the fires of the lesser-known local scene. Topping July's lineup is veteran Central District MC Yirim Seck, a classic-rap leaning, second-wave conscious, clearly spoken lyricist who echoes the style of another talented Seattle enunciator, Khingz. Seck, whose primarily positive subject matter moves through topics like family life and hard work in the studio, has always been able to convey his positive outlook well enough, though he has struggled to dig deep enough into his persona and life experience to demand the kind of close listening he seeks. But Seck's friendly vibes and the Back Bar's quality pep slices still make this a good move. **TODD HAMM**

THURSDAY 7/21

Sting, Peter Gabriel

(KeyArena, all ages) Pretension is identical in every generation. "What I like in my young adulthood is gold; what came before is crap." That's how the baby boomers killed big band in favor of Bob Dylan and the Beatles; it's also how Gen X killed new wave. When I sit down, try to remove all pretension, and ask myself who is the best songwriter of all time, Dylan comes to mind, but honestly my first thought is Peter Gabriel. If I had to pick a silver medal? Maybe Sting. So what if they both left storied rock bands (Genesis and the

Police) in favor of self-indulgent solo careers with gratuitous forays into international folk music? Gabriel's "Red Rain" absolves such sins. Embrace the gated drum and Roland keyboard sound. **JOSEPH SCHAFER**

The Claypool Lennon Delirium, JJUUJJUU

(Showbox Sodo, all ages) Last month while in Everyday Music, I heard some lovely psychedelic-rock music flowing out of the PA, stardusted like Syd Barrett-era Pink Floyd, but with heavier bass lines and fragrant filigrees of Mellotron, à la Kaleidoscope (UK) or late-'60s Moody Blues. Then I heard that familiar stomach-cramp vocal style that marks Primus recordings, and discovered what was playing: the new album by the Claypool Lennon Delirium, *Monolith of Phobos*. Yes, Beatle John and Yoko Ono's son has collaborated with quirky prog-funk bassist Les Claypool, and the results are compulsively fab. Sean Lennon's dreamy psych instincts run riot here; this is freakier than anything else in his discography, and Claypool tones down his goofball antics and tunes his instruments more toward the astral than the scatological. You'll probably want to dose for this one. **DAVE SEGAL**

UB40, the Wailers

(Woodland Park Zoo, all ages) Party tip: Take your parents out on a date! Eighties new-wave/reggae heavyweights UB40 may be better known for their classic-rock covers ("Red Red Wine," "I Got You Babe") than their originals, but their early-'80s discography holds some definite dub/reggae jams. Growing smoother as the '80s progressed, UB40 soon became anthem-providers for rich white people drinking spritzers in nautical-themed sun

hats. Although pillow synths and yacht-rock-approved sax solos reign supreme in their post-*Labour of Love* sound, one of their best early songs, 1980's politically charged "Food for Thought," is in the tour's hit-intensive set list rotation, so this is promising. Additional lure for the parents (and the stereotypical stoners): Bob Marley's original band, the Wailers, open. **BRITTNIE FULLER**

ARKAIK, Vale of Pnath, Singularity, Devils of Loudun, Odyssian

(Studio Seven, all ages) In these divisive political times, thankfully there are several van loads of noble death-metal altruists who have come together to unify the masses on the "Make America Shred Again" tour. Look, you and grandpa might not see eye to eye when it comes to casting your ballot come November, but we can all agree on the unifying powers of vomited vocals, finger-mincing riffing, and tireless steel-wristed drumming that sounds as if it was performed by one of those *Terminator* 'bots with the glowing red eyes. To this end, the "Shred Again" lineup is loaded: California's ARKAIK spin heads with acrobatic prog-death, Colorado's Vale of Pnath come hard with H.P. Lovecraft-inspired fret board freakery, and Arizona's Singularity blast forth with symphonic black-metal undertones. As a certain yam-colored presidential candidate might say, "It's gonna be huuuuge." **JASON BRACELIN**

Industrial Musicals by Steve Young

(Grand Illusion, all ages) What happens when corporations get a wild hair to boost their products with musical productions? Let Steve Young—a former writer for *Late Show with David Letterman* and *The*

Simpsons—demonstrate the ridiculous and occasionally sublime results of business and art conjugating, with an ear trained on the bottom line. Young—who also coauthored the book *Everything's Coming Up Profits: The Golden Age of Industrial Musicals*—knows whereof he speaks. If you have a perverse proclivity for dubious compositional concepts hatched in boardrooms, *Industrial Musicals* could pay sizable dividends. **DAVE SEGAL**

FRIDAY 7/22

Capitol Hill Block Party

(12th and Pike, some stages all ages, July 22–24) I hear your annual bitchfest about the Block Party, and I even share some of your gripes. But while you're throwing the baby out with the PBR backwash, you're missing some cool shit. Locals like SSD, Nail Polish, and Car Seat Headrest are finding interesting ways to make rock not sound like a punch line to a joke made by a baby boomer comedian. Seattle radical femmes DoNormaal and SassyBlack (the latter being former THEESatisfaction MC/producer Cat) are taking hiphop and R&B to some quite special places. Then there are popular hiphop maverick Clams Casino, Birthday Party tribute act Head Wound City, suave British jangle rockers Ultimate Painting, beautifully chill electro-pop duo NAVVI, and Cali garage-rock rap-scalions Wand. I could go on, but you have to resume blaming Dave Meinert for ruining the neighborhood (and he's not even involved with CHBP anymore). **DAVE SEGAL**

Half Waif, Pinegrove, Sports

(Black Lodge, all ages) Half Waif's latest work, *Probable Depths*, is all too brief, an alien

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8.11 CHRIS CAIN

8.12 OTT & THE ALL-SEEING I

8.13 ELDREDGE GRAY

8.14 MANATEE COMMUNE

8.15 FRED WESLEY + SKERIK

8.16 B-SIDE PLAYERS

8.17 MICKEY AVALON

8.18 THE SOUL REBELS

8.19 JIMMY WEEKS PROJECT

8.20 KAMINANDA

8.21 THE STONE FOXES

8.23 RED BARAAT

8.24 BUSDRIVER

8.25 SWINDLER

8.26 JERRY GARCIA CELEBRATION

8.27 PROBLEM

8.28 REBELLION

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9.2 MORGAN HERITAGE

9.4 EROTIC CITY

9.8 PRINCE TRIBUTE

9.9 BLACK UHURU

9.11 NAPPY ROOTS

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landscape orchestrated through coos, bellows, howls, and sighs that would be great if it just lasted forever. A crystalline tone worthy of a Björk or Kate Bush spirit invocation ceremony, Nandi Rose Plunkett's voice cuts through clouds of strings and organ-like plinking to give both form and foundation to seemingly cavernous emotions. It's the music of strangers in a bog, staring at your own reflection until you pass out, building a nest for birds from your own hair—frantic yet calming, meditative and empowering, and still weird after all these years. **KIM SELLING**

Michael Flora, Jason E. Anderson, RM Francis

(Gallery 1412, all ages) When the local experimental-electronic musicians/promoters Jason E. Anderson and RM Francis organize a show in town, you'd best make it a priority to attend. This time they've booked Minneapolis sound-installation sorcerer Michael Flora, who "creates pieces that examine sonic morphology, spatialization, and human perception." Francis calls Flora "one of the most radical voices of formal abstraction in contemporary American computer music." Believe it. Flora's microscopic panoply of highly refined electronics alternately lulls and scrambles your neurons with an unpredictable attack similar to that of Ryoji Ikeda and some of the more rarefied output on the Raster-Noton and Mille Plateaux labels. **DAVE SEGAL**

Castle, Year of the Cobra, Kings of Cavalier, Disenchanter, the Devil in California

(Funhouse) The riffs are heavy, as is the female presence. Of metal's many strains,

perhaps none has seen such a welcome influx of woman-fronted bands as doom has in recent years: Demon Lung, Windhand, Lucifer, Witch Mountain, Jex Thoth, Blood Ceremony, and Ruby the Hatchet being but a few of the standouts. Add Castle to this lady-centric list. The California power trio distinguish themselves from their more haunting, ethereal-sounding peers with a bluesy, classic-rock-informed bombast. Singer-bassist Elizabeth Blackwell's gut-bucket vocals don't float through the band's tunes like pretty poltergeists; instead, they power them. She's like Heart's Nancy Wilson smothered in leather and denim, her band's tunes colored in the deepest shade of purple. **JASON BRACELIN**

SATURDAY 7/23

Willie Nelson & Family, Brent Amaker and the Rodeo

(Marymoor Park, all ages) Willie Nelson sounds great in "Lay Me Down," his duet from the new Loretta Lynn album. Willie Nelson also sounds great on his duet on the new Cyndi Lauper record. This is because Willie Nelson sounds great all the time, with anyone, and will almost certainly sound great live. His only sin is making albums too subtle to stand out in the litanies of loudness—I confess, I didn't start understanding 2014's *Band of Brothers* until I broke out the headphones. You can't tell if he's trying, in "Bring It On," to justify bad habits and leaning on the Bible. I have a theory, but I can't prove anything. The new album's all Gershwin. No prizes for guessing how that will sound. **ANDREW HAMLIN**

Streetlight Manifesto

(Showbox, all ages) There's nothing wrong with liking ska. Or is that just what I tell

myself to make my enjoyment of third-wave ska less shameful, as I throw on a pair of checkered pants? Skanking out of New Jersey for the past 14 years, Streetlight Manifesto are one of the genre's heavy hitters, giving life to a scene that's often considered a passé novelty of the 1990s. Streetlight Manifesto's last album, 2013's *The Hands That Thieve*, broke into the Billboard Top 100, but they have yet to release anything in the last few years, partially due to public conflicts with their record label, Victory Records. **KEVIN DIERS**

SUNDAY 7/24

The B-52s, the English Beat

(Woodland Park Zoo, all ages) I caught the B-52s on *Saturday Night Live*, 1980, age 12: Two gals shrieking from their at-first-rigid poses, a guy in a mustache banging a cowbell and ranting about a rock lobster. One of those there-is-something-out-there-and-you'll-need-to-find-more-of-it moments, a rip in reality. "Totally out of control," I gushed to my best friend years later. "Totally out of control enough to cut the songs in half for TV," he sneered. (He was into sneering.) Now the B-52s are old, like anybody else, one of them dead, one of them retired, but heed this: They crawled into the local thrift store, got the turntable spinning, put on all of those mothbally clothes at once, pushed themselves up—and created a new world. With a few mothballs, sure, but watching the stars. (And the moon in the sky called the moon.) **ANDREW HAMLIN**

MONDAY 7/25

OTEP, Doll Skin, Fire from the Gods, Kill Closet, Salem Knights

(Studio Seven, all ages) If words can double

as weapons, as OTEP frontwoman/human blowtorch Otep Shamaya contends on her band's latest record, *Generation Doom*, Shamaya favors the kind mushroom-cloud-laying verbal warfare that might inspire the digging of bomb shelters. One of the few openly lesbian artists in heavy metal, Shamaya confronts gender and identity politics directly and furiously, with a tongue as blue as the corpse of subtlety. Comparing herself to a cross between Mark Twain and Jesse James, Shamaya growls, pants, shrieks and sing-raps over a nü-metal backdrop. Considering how plainly, eagerly sexist much of that subgenre was in its late-'90s heyday, it's fitting that a feminist flamethrower like Shamaya continues to mine those sounds, turning nü metal on its thick-skulled head all these years later. **JASON BRACELIN**

TUESDAY 7/26

"Weird Al" Yankovic

(Woodland Park Zoo, all ages, July 26–27) Since the day I first heard "Another One Rides the Bus," I have had a deep love and respect for "Weird Al" Yankovic. And as time and pop music moves, um, forward, his parodies and the aural puns-ishment he produces have become a nice throwback to when AM radio and Top 40 charts welcomed novelty songs. I'd guess even into the 1980s, novelty, parody, and answer songs were still radio-friendly genres, but that was wiped away in the '90s by contemporary pop radio's homogenization and evident need to be taken seriously. Except maybe for Tenacious D, "Weird Al" is the last, and only, parody/novelty performer allowed on the radio. Anyway, I bet Al's blistering accordion solos tonight will be most choice and the gargled solo in "Smells Like Nirvana" will be divine. **MIKE NIPPER**

Lo-Fi

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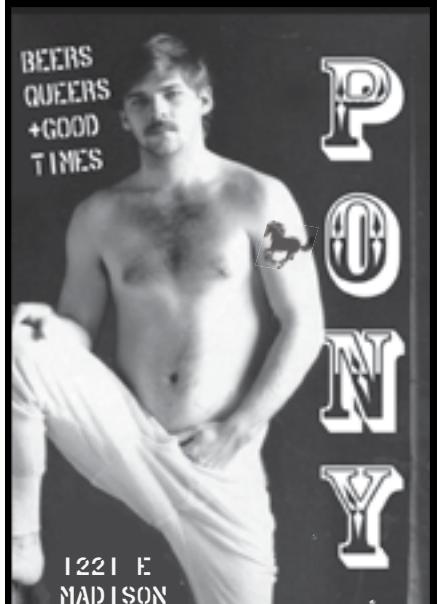
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WED 7/20

LIVE MUSIC

BARBOZA New Madrid, Zebra Hunt, Amy Viking, 8 pm, \$10

CAPITOL CIDER Byland Music, 8 pm, free

CHATEAU STE.

MICHELLE Don Henley, 7 pm, \$75-\$150

★ CROCODILE Home Slice @ The Back Bar: Yirim Seck, Junk Food, Call, 8 pm, \$5

★ EL CORAZON

Abandoned By Bears, Save the Lost Boys, The Linden Method, 6 pm, \$10/\$12

THE FUNHOUSE

Imbalanced, Oxygen Destroyer, Dilapidation, 8 pm, \$6/\$8

HIGH DIVE Captain Wails & The Harpoons, Goose Vargas, 8 pm, \$6/\$8

HIGHWAY 99 Big Road Blues, 8 pm, \$7

J&M CAFE The Lonnie Williams Band, 8 pm, free

JAZZ ALLEY Nathan and the Zydeco Cha-Chas, 7:30 pm, \$27.50

★ NECTAR Sherwood, Tyson Motsenbocker, Fialta: Like a Reunion Tour, 6:30 pm, \$17-\$40

OHANA Live Island Music, 9:30 pm, free

OWL N' THISTLE Justin and Guests, 9 pm, free

PARAGON Two Buck Chuck, 8 pm, free

THE ROYAL ROOM Piano Starts Here: Nina Simone/ Shirley Horn, 8 pm, \$10

THE SHOWBOX Toad the Wet Sprocket and Rusted Root with Luke Wade, 8 pm, \$35/\$40

SUBSTATION Rik Wright and Guests, 8 pm, free

★ SUNSET TAVERN Cian Nugent, Bigfoot Wallace & His Wicked Sons, Sneaky Bones, 9 pm, \$10

TRACTOR TAVERN Parker Millsap with Trevor Linville, 8 pm, \$15

★ TRIPLE DOOR Kaumakaiwa Kanaka'ole, 7:30 pm, \$25/\$30

★ VERA PROJECT Idlehands, 8:30 pm, \$10

JAZZ

VITO'S RESTAURANT & LOUNGE Brad Gibson Presents, 9 pm, free

DJ

BALTIC ROOM Bollocks

BASTILLE CAFE BAR Le Verlan with DJ Paces Lift, 8-11 pm, free

★ CHAPEL PERFORMANCE

SPACE Garek Jon Druss, Pulling Out The Light, God and Vanilla, 7-10 pm, \$5-\$15

CHOP SUEY Aesthetic Mess, 9 pm-1 am, \$5

CONOR BYRNE Rainier Soul Sounds, 9 pm, free

CONTOUR NuDe Wednesdays, 9 pm, free

★ FRED WILDLIFE REFUGE Estranged Sensation, 8 pm-midnight, \$10

HAVANA COOLIN: DJ Night with Stasia Mehshel and Larry Mizell, Jr., 10 pm, \$3

LOVECITYLOVE LOVECITYLOVE X WEDNESDAYS, 8-11 pm, \$5/\$10

★ NIGHTCLUB FWD: Daktyl, 9 pm-2 am, \$11

STUDIO SEVEN Electric Wednesday

CLASSICAL

★ BENAROYA HALL

RECITAL HALL Seattle Chamber Music Society Summer Concert, 8 pm, \$16-\$50

★ VOLUNTEER PARK

Music Under the Stars on Capitol Hill, 7:15 pm, free

THURS 7/21

LIVE MUSIC

BARBOZA Automotive Steamhorse, The Regrets, Miss Bermuda Dunes, 8 pm, \$8

★ BENAROYA HALL The Wailin' Jennys, 7:30 pm, \$35-\$55

BLUE MOON TAVERN Algonquin and Guests, 9 pm, \$5

CENTRAL SALOON Lonely Mountain Lovers, Boots to the Moon, Guests, 9 pm, \$5/\$8

CHIHULY GARDEN AND GLASS Tomo Nakayama, 5:30-7:30 pm, \$27

CONOR BYRNE Sarah Gerritsen, Nick Droz, Natalie Quist, 8 pm, \$8

★ CROCODILE Sy Ari Da Kid, 8 pm, \$20

★ FREMONT ABBEY Byrne and Kelly (Celtic Thunder), 7 pm, \$35-\$55

★ THE FUNHOUSE Strange Lovers, Los Blenders, The Cheap Cassettes, The Pop Cycle, 8:30 pm, \$7-\$10

★ GHOSTFISH BREWING COMPANY St. John and the Revelations, 6 pm, free

HIGH DIVE Amsterdam, Shookup, The Requisite, 8 pm, \$6/\$8

HIGHWAY 99 Trailer Park Kings, 8 pm, \$7

J&M CAFE True Romans, 8 pm, free

★ KEYARENA Sting and Peter Gabriel, 8 pm, \$45-\$250

★ LUCKY LIQUOR Katie Kuffel, Joshua Powell & the Great Train Robbery, The Lowdown Drifters, 8-11 pm, \$8

★ MASONIC FAMILY

CAMPGROUND Cascadia NW Arts & Music Festival, 180-\$215

NECTAR Johnny Sonic with Black Plastic Clouds, 8 pm, \$7/\$10

NEPTUNE THEATRE Golden Silence: The Score Feels, 7:30 pm, free

★ REDMOND TOWN CENTER Cashing in Karma, The BPG, Heels to the Hardwood, 5:30-7:30 pm, free

THE ROYAL ROOM 45th St & Friends, 8 pm, free

SEAMONSTER Marmalade, 10 pm, \$5-\$7

★ SHOWBOX SODO The Claypool Lennon Delirium with JUUUUUUU, 9 pm, \$32/\$35

★ THE SHOWBOX Us The Duo with the Gardiner Sisters, 8 pm, \$17.50/\$20

★ STUDIO SEVEN ARKAIA, Vale of Pnath, Singularity, Devils of Loudun, Odysian, 7:30 pm, \$10/\$13

SUBSTATION Kings of Cavalier, Klaw, Greenriver Thrillers, Sporicyde, 8 pm, \$5

SUNSET TAVERN Sick Man of Europe, The Derelicts, Less Than Equal, 9 pm, \$5

TRACTOR TAVERN Cloud Person, Keaton Collective, Stubborn Son, 9 pm, \$8

★ TRIPLE DOOR Buddy Holly Tribute with Billy Joe Huels and the 5th Avenue All Stars, 9:30 pm, \$20/\$25

★ VERA PROJECT Seaway, Coldfront, Rarity, Quieter, 7 pm, \$12

★ VERMILLION Rik Wright's Fundamental Forces with Seth Alexander Trio, 8-11 pm, free

★ WING LUKE MUSEUM JamFest 2016, 5:30-9:30 pm, \$5-\$8

★ WOODLAND PARK ZOO UB40 with The Wailers, 5 pm, \$35

JAZZ

★ BARCA Jazz at Barca, 9 pm, free

★ CHAPEL PERFORMANCE

SPACE Earshot Series: Jazz, The 2nd Century, 8 pm, \$180-\$215

NECTAR Crack Sabbath with Inhale and DJ Johnny Horn, 8 pm, \$10

THE ROYAL ROOM The Moonspinners, Bonneville Power, On The Make, 9 pm, \$10

SEAMONSTER Funky 2 Death: Guests, 10 pm, \$5-\$7

SKYLARK CAFE & CLUB West Seattle Rock Party

SLIM'S LAST CHANCE R.O.L.L.: Rock Out against Leukemia and Lymphoma, 6 pm

★ SNOQUALMIE CASINO Blondie, 5:30 pm, \$45-\$95

SUBSTATION Post Rapture Party: Second Halloween, 5-9 pm, \$7; Enter The Foot: An Underground Bass Music Showcase, 9 pm, free before 10pm/\$10 after

SUNSET TAVERN Harrison Fjord, The Echo Echo Echos, Window, 9 pm, \$10

TRACTOR TAVERN HONEYHONEY with Korey Dane, 9 pm, \$15

UNCLE SAM'S BAR AND GRILL Moonshine Bandits, Justice Creek, Bobby Evans, 7 pm, \$20-\$30

VARIOUS LOCATIONS Bat City Anti-Block Party, \$15-\$25

★ VERMILLION Deer Park, Lady, Retirement, Tangler, 5-8 pm, free

VITO'S RESTAURANT & LOUNGE Yada Yada Blues Band, 9 pm, free;

JAZZ

★ JAZZ ALLEY The Rippingtons with Russ Freeman, 7:30 pm, \$35.50

LATONA PUB Phil Sparks Trio, 5 pm, free

TULA'S Stephanie Porter Quintet, 7:30 pm, \$16

DJ

ASTON MANOR Cabaret Fridays

BALLROOM Rendezvous Friday, 9 pm

BALMAR Top 40, 9:30 pm, free

★ BALTIC ROOM Juicy: '90s & 2000s Old School Throwbacks, \$10

★ CROCODILE Rave Cave with Lomaximus, Sudosis, El Jefe, DMISE, LOSH, 8 pm, \$10

★ CUFF DJs, 10 pm, free

HAVANA Viva Havana, 9 pm, \$11

JAZZBONES Filthy Fridays, 11 pm, \$10

KREMWERK SIN: DJs Shane and Eykhan, 9 pm, \$5; ★ Squall — Noise Happy Hour, 6-9 pm, \$5

MONKEY LOFT Paradise Sunset Sessions Season Opener, 7-11 pm, \$5

NEIGHBOURS Absolut

THINGS TO DO All the Shows Happening This Week

Fridays, 9 pm
OWZIE'S Ds, 9 pm, free
Q NIGHTCLUB CODA: Justin Hartinger, Instant Party, Van Kay, DJQ, Lourawk, 10 pm-3 am, \$10
R PLACE Swollen Fridays, 9 pm
THE SHOWBOX Desert Hearts, 9 pm, \$25/\$30
STOUT DJ ePop, 9 pm, free
STUDIO SEVEN Gotta Catch Em All, 9 pm, \$20/\$25
THERAPY LOUNGE Under Pressure, 9:30 pm, \$3 after 10:30 p.m.
TIMBRE ROOM Foolish Fridays: Sean Majors, Tollefson, MTBTZ, HYDEF, 9 pm-2 am, \$5 before 10pm
TRINITY Power Fridays: DJ Phase, Guy, Soul Gorilla, and DJ Famous, \$0-\$10

CLASSICAL
● BENAROYA HALL
RECITAL HALL Seattle Chamber Music Society Summer Concert, 8 pm, \$16-\$55
★ ● COLUMBIA PARK Music Under the Stars in Columbia City, 7:15 pm, free
★ ● FREEWAY PARK Music Under the Stars on First Hill, 7:15 pm, free
SEATTLE REPERTORY THEATRE The Yeomen of the Guard, \$40

SAT 7/23

LIVE MUSIC
● BELLINI Leif Totusek — Solo Jazz Guitar, 6-9 pm, free

BLUE MOON TAVERN Visceral Candy, Passion Party, Muckicrank, Piss, 9 pm, \$7

● CAFE RACER Are They Brothers, Strange Like Us, Wallace, Triceraclops, 9-11 pm, free

★ ● CAPITOL HILL Capitol Hill Block Party, \$135-\$300 for 3-Day Pass

CENTRAL SALOON Advent Horizon, Melodramus, Weaponlord, 9 pm, \$5/\$8

● CENTURYLINK FIELD Kenny Chesney, 5 pm, \$33-\$262

CLUB HOLLYWOOD CASINO Johnny and the Bad Boys and DJ Becka Page, 9 pm, \$5

CROCODILE Rain City Rock Camp for Girls Summer Camp Showcase, Sat, July 23, noon, \$10; Richie Aldente, Broken Lights, James Anaya and the Current, 8 pm, \$10

EL CORAZON Pro Wrestling and Live Music, 8 pm, free
THE FUNHOUSE Rococode, 8 pm, \$8/\$10

● GORGE AMPHITHEATRE Dead and Company, 7:30 pm, \$66-\$913

HARD ROCK CAFE Cashing in Karma with Reverend Bear, 8 pm-1 am, \$10/\$12

HIGH DIVE Grynnch and Guests, 7 pm, \$10

HIGHWAY 99 DK Stewart's Pocket Change Band, 8 pm, \$16

LUCKY LIQUOR Sweet Jesus, The Snakebites, Hellbat, Sunset Flip, 9 pm-12:30 am, \$8

● MARYMOOR PARK Willie Nelson & Family, 7:30 pm, \$49.50-\$99.50

● MASONIC FAMILY Campground Cascadia NW Arts & Music Festival, \$180-\$215

MCCAW HALL Seattle Opera Summer Fest, 12-3 pm, free

NECTAR Longstride, Georgetown Orbitz, The Irie Lights, 8 pm, \$10

RENDEZVOUS Joshua Powell and the Great Train Robbery, A Weekend at the Feelies, Spencer Glenn, 9:45 pm, \$6

● SHOW CENTER The Avett Brothers, 8 pm, \$35

★ ● THE SHOWBOX Streetlight Manifesto, 8 pm, \$21.50/\$25
SKYLARK CAFE & CLUB West Seattle Rock Party
STUDIO SEVEN D.I., Potbelly, Nothing Sounds Good, The Sky Rained Heroes, Misuse of Power, 7:30 pm, \$10/\$13
SUBSTATION Board of Deacons, 10 pm-2 am
SUNSET TAVERN Annie Ford Band, Vicious Petals, Santiam, 9 pm, \$10
VARIOUS LOCATIONS Bat City Anti-Block Party, \$15-\$25
★ ● VERMILLION SQUADfest: A Local Music Crew Showcase, 5 pm, free
● XFINITY ARENA Sunidhi and Ayushmann, 7:30 pm, \$49-\$99
JAZZ
● JAZZ ALLEY The Rippingtons with Russ Freeman, Through July 24, 3:55 pm
VITO'S RESTAURANT & LOUNGE Jerry Zimmerman, 6 pm, free; Afrocop, 9:30 pm, free
DJ
AMBER Amber Saturdays with DJ Kippawrak, free
ASTON MANOR NRG Saturdays
BALLARD LOFT Hiphop Saturdays, 10 pm, free
BALLROOM Sinful Saturdays, 9 pm
BALMAR Top 40 Night, 9:30 pm, free
BALTIC ROOM Crave Saturdays, 10 pm
BUCKLEY'S IN BELLTOWN '90s Dance Party: Guests, 9 pm
CHOP SUEY Dance Yourself Clean, 9 pm, \$5
★ CUFF DJs, 10 pm, free
HAVANA Havana Social, Sean Cee, and DV One, 9 pm, \$15
KREMWERK Research: Bobby Draino, Elle Stary, Canaan, 10 pm-4 am
MERCURY Machineries of Joy: DJ Hana Solo, \$5; Vampire Club Helsing: Lady Bathory's Blood Ball with DJs Hana Solo and Reptile House, 9 pm, \$5
JAZZ
THE ANGRY BEAVER The Beaver Sessions, free
DARRELL'S TAVERN Sunday Night Jazz Jam, 8 pm, free
● FREEWAY PARK Free Blues and Cool Jazz in Freeway Park 2016, 2-4 pm Thru Aug 28, free
● HARISSA Sunday Bossa Nova: Dina Blade, 6 pm, free
HIGH DIVE Handsome & Gretel, Lydia Luce, Byland, 7 pm, \$6/\$8
HIGHLINE iVardensphere, Cyanotic, Izoloscope, 9 pm, \$15/\$20
J&M CAFE All-Star Acoustic Tuesdays, 9 pm, free
● JAZZ ALLEY Albert Lee with Kate Taylor, 7:30 pm, \$31.50
● KEYARENA Adele, 7:30 pm, \$35.50-\$145.50
NECTAR Kitchen Dwellers, 8 pm, \$10
PARLIAMENT TAVERN Billy Joe and the RCs, 8 pm, free
SEAMONSTER McTuff Trio, 11 pm, free
SUNSET TAVERN Thee Commons, Tokyoidaho, Wall of Ears, 8 pm, \$8
TRACTOR TAVERN Robert Ellis and Sam Outlaw, 8 pm, \$12
● RE-BAR Flammable: DJ Wesley Holmes, Xan Lucero, and Guests, 9 pm, \$10
● REVOLVER BAR No Exit: DJ Vi, Sun, noon, free
TIMBRE ROOM Sunday Patio Party Series: TUF, 4-10 pm, free, through Aug 28
CLASSICAL
● BENAROYA HALL Seattle Chamber Music Society Family Concert: A Percussion Extravaganza, 11 am, \$12
SEATTLE REPERTORY THEATRE The Yeomen of the Guard, \$40
SUN 7/24
LIVE MUSIC
● CAFE RACER Racer Sessions, 7:30-11 pm, free
● CAPITOL HILL Capitol Hill Block Party, \$135-\$300 for 3-Day Pass
COLUMBIA CITY THEATER Julianne Wurden, 6 pm, free
CROCODILE An Evening with Richard Buckner, 7 pm, \$12/\$15
HIGH DIVE Tom Rhodes,

Breakaway Derringer, Guests, 8 pm, \$6/\$8
LATONA PUB The Wild Hares, 7-9 pm, free
● MASONIC FAMILY Campground Cascadia NW Arts & Music Festival, \$180-\$215
THE ROYAL ROOM The Sluetown Strutters, Squirrel Butter, Ben and Joe, 7:30 pm, \$10
● SHOWARE CENTER Gurdas Maan: The Eternal Jogi Tour, 7 pm, \$30-\$50
SKYLARK CAFE & CLUB Sarchasm, The Pro-Nouns, 6 pm, \$5
DJ
BALTIC ROOM Jam Jam, 9 pm
● BAR SUE Motown on Mondays, 10 pm, free
● THE HIDEOUT Industry Standard, free
● MOE BAR Moe Bar Monday, free
CLASSICAL
● BENAROYA HALL
RECITAL HALL Seattle Chamber Music Society Summer Concert, 8 pm, \$16-\$55
● DELRIDGE PARK Music Under the Stars in West Seattle, 7:15 pm, free
DJ
AMBER Amber Saturdays with DJ Kippawrak, free
ASTON MANOR NRG Saturdays
BALLARD LOFT Hiphop Saturdays, 10 pm, free
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SEATTLE REPERTORY THEATRE The Yeomen of the Guard, \$40
MON 7/25
LIVE MUSIC
CAPITAL CIDER EntreMundos, 9:30 pm, free
CONOR BYRNE Bluegrass Jam, 8:30 pm, free
ROB ROY Analog Tuesdays: Guests, free
CLASSICAL
THE ROYAL ROOM Flock Yeah! A Chamber Music Extravaganza, 7:30 pm

7:30 pm, \$6
THE ROYAL ROOM Project Paradiso: Tony Foster Trio Plays Morricone and Mancini, 7:30 pm, \$12/\$15
★ STUDIO SEVEN OTEP, Doll Skin, Fire From the Gods, Kill Closet, Salem Knights, 6:30 pm, \$20/\$25
SUNSET TAVERN The Mystery Lights, Sweet Jesus, 9 pm, \$8
● TRIPLE DOOR Brian Nova Jazz Jam, 8 pm, free; Crosshythm Sessions, 9 pm, free
DJ
BALTIC ROOM Jam Jam, 9 pm
● BAR SUE Motown on Mondays, 10 pm, free
● THE HIDEOUT Industry Standard, free
● MOE BAR Moe Bar Monday, free
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ARKAIK
VALE OF PNATH / SINGULARITY
THE DEVILS OF LOUDON

FRI 7/22 8PM 16 & OVER
WEB WERKS PRESENTS:
GOTTA CATCH EM ALL

SAT 7/23 7PM
D.I.
POTBELLY / NOTHING SOUNDS GOOD /
THE SKY RAINED HEROES /
MISUSE OF POWER

SUN 7/24 7PM
LIKE A STORM

MON 7/25 6PM
OTEP
DOLL SKIN

FRI 7/29 7PM
INQUISITION
ANTITHEUS / NECROSOMNIUM

MON 8/8 2PM
~ SUMMER SLAUGHTER ~
with
CANNIBAL CORPSE
NILE + GUESTS
@ SHOWBOX SODO

SAT 8/13 7PM
TEXAS HIPPIE COALITION
SCOTT H BIRAM

THU 8/18 7PM
THE BUNNY BEAR
ROOTS LIKE MOUNTAINS

UP AND COMING: 8/19 CAVI GOLD HEMPFEST AFTERPARTY
8/20 FASTER PUSSYCAT
8/22 BELPEGOR / ORIGIN
8/28 SEVENTH DAY SLUMBER
9/8 STICK TO YOUR GUNS
9/9 SMILE
EMPTY SOUL
9/16 MARDUK / ROTTING CHRIST

CLUB & PATIO
Timbre Room

THU 7.21:
REFRESH
 Brand new Hip Hop Night with OPEN MC HOUR

FRI 7.22:
FOOLISH
 Featuring Sean Majors, Tollefson, MTBTZ, HYDEF

SAT 7.23:
DIGITAL LOVE
 Every Saturday at Timbre Room
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THURS-SUN:
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WEEKLY SPECIALS

KREMWERK
BAR
MUSIC
NIGHTCLUB

7/22 FRI
SQUALL NOISE HAPPY HOUR
 RAINBOW WOLVES, RED ALDER, ABRAHAM MOSES, DU MAIRE

7/22 FRI
SIN DARKNESS & DECADENCE
 ULTRAKILL, ULTRAKILL, ULTRAKILL, MAJOR TOM, ENTRE PATIO, TECNO, CHOW BY FANTASY UNLIMITED

7/23 SAT
RESEARCH
 SMOKED OUT, BNN, BERRY BRAINS, BEEF STICK, JAZZIN

7/28 THU
MOTOR FT. WHITE VISITATION
 DANNY HEEING, DEE-1, T-1AN

7/29 FRI
REFLECT
 SUMMER HOUSE JAMS AT KREMWERK

1809 MINOR AVE | KREMWERK.COM | THU-SAT



RICHARD CHEESE & LOUNGE AGAINST THE MACHINE
JULY 29 | 9:00PM

GREGORY ALAN ISAKOV AND THE GHOST ORCHESTRA
with ANDREA GIBSON
AUGUST 6 | 9:00PM

HARD WORKING AMERICANS
with THE MOTHER HIPS
AUGUST 9 | 9:00PM

ERIC ANDRE LIVE!
AUGUST 24 | 8:00PM

RIFF RAFF
with TRILL SAMMY & DICE SOHO
and DOLLABILLGATES
AUGUST 25 | 8:30PM

SKYE ROSS OF MORCHEEBA
AUGUST 31 | 8:30PM

SWANS
with BABY DEE
SEPTEMBER 7 | 8:30PM

THE SPECIALS
with THE FAR EAST
SEPTEMBER 20 | 8:00PM

TA-KU
SEPTEMBER 27 | 8:00PM

SHOWBOX AND KEXP PRESENT DINOSAUR JR.
with MOON DUO
OCTOBER 1 | 9:00PM

FLIGHT FACILITIES
OCTOBER 4 | 8:00PM

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THE CLAYPOOL LENNON DELIRIUM
with JUJUJU
JULY 21 | 9:00PM

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W/ CANNIBAL CORPSE / NILE / AFTER THE BURIAL / SUFFOCATION + GUESTS
AUGUST 8 | 2:00PM

COHEED AND CAMBRIA
with SAVES THE DAY + POLYPHIA
SEPTEMBER 13 | 7:00PM

THRICE
with LA DISPUTE + NOTHING, NOWHERE
SEPTEMBER 17 | 8:00PM

PENNYWISE
with STRUNG OUT + UNWRITTEN LAW
SEPTEMBER 30 | 8:45PM

GOJIRA
with TESSERACT
OCTOBER 11 | 8:00PM

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AUG 24 - CROCODILE

WILCO SEPT 2 & 3 - MOE THEATRE
TOM ODELL OCT 20 - TRACTOR
INGRID MICHAELSON
OCT 22 - MOE THEATRE
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NEUMOS
COMING UP NEXT

JUST ANNOUNCED! THURSDAY 7/21
STRFKR (DJ SET)
CAPITOL HILL BLOCK PARTY 2016 KICK OFF

FRIDAY 7/29

BD & THE CHICS
THE HOOT HOOTS + THE WEST
+ DJ GOO GOO (AESTHETIC MESS)

SATURDAY 7/30
PO' BROTHERS + LANFORD BLACK
BREAKAWAY DERRINGER + DOGSTRUM

FRIDAY 8/5

PROTOMARTYR
VATS + LITHICS

SUNDAY 8/7

HOT CHIP (DJ SET)
REED JUENGER (OF BEAT CONNECTION)
+ J-JUSTICE (CITY SOUL / KBCS)

TUESDAY 8/9

HARRY POTTER TRIVIA
5:30PM & 8:30PM

THURSDAY 8/11
THROWING SHADE

JUST ANNOUNCED! SUNDAY 8/28
THE LIVING END

JUST ANNOUNCED! MONDAY 10/3
ANDREW W.K.
THE POWER OF PARTYING TOUR

BARBOZA
COMING UP NEXT

THURSDAY 7/21
AUTOMOTIVE STEAMHORSE
THE REGRETS + MISS BERMUDA DUNES

THURSDAY 7/28

SLEEPING LESSONS
SPIRIT AWARD + P.S.

SATURDAY 7/30

AYO DOT & THE UPPERCUTS

FRIDAY 8/5

MONOLORD
BEASTMAKER + SWEAT LODGE
+ YEAR OF THE COBRA

MONDAY 8/8

MARISSA NADLER
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MUSIC



The Spacey Subtleties of SassyBlack

Catherine Harris-White Explores Nontraditional Romance on *No More Weak Dates*

BY CIARA DOLAN

Dating sucks. It's like a shitty game show of self-imposed vulnerability. Sure, you might walk away with what society tells us is the grand prize, reciprocated love. More likely, you'll go home alone and a little more cynical.

No More Weak Dates is the full-length debut from SassyBlack, the solo project of Catherine "Cat" Harris-White. She's one half of the recently disbanded THEESatisfaction, her duo with Stasia "Stas" Irons.

The album title projects confidence in the bizarre and often

being in love with them—on "I Wonder" she muses, "Will you love me/Or will you like me/With all my spacey subtleties."

"Being vulnerable about dating came from a place of healing," she says. "I've been

dating for however long, since I was like 14 or 15, on and off the rest of my life. It's been such a main focus, since popular mainstream culture is like, 'You've got to date.'

Most of the themes of television, movies, and the music we listen to is love and being in a relationship—being married or in a long-term relationship, then having kids, then buying a house—it's supposed to be a really monumental thing that happens in your life, and it's always a topic of conversation. So I was thinking about what it means to me."

Harris-White says she wanted to make an album that reflected her "nontraditional romance experience" as a queer black woman, telling stories where "some of it's fact, some of it's fictional, some of it's some weird hallucination or fantasy." However, the experiences she discusses are relatable for pretty much anybody who's ever dated.

She describes the moments that are often

SassyBlack

Sun July 24, Capitol Hill Block Party, Vera Stage, 5 pm

but it also acts as a powerful, protecting incantation. This duality characterizes Harris-White's cosmic but soulfully grounded "hologram funk."

"No more weak dates" is a really bold statement," she says. "Like, 'I'm not going on any more weak dates.' It's kind of arrogant, but then it's also self-care, and then it's also like, 'I need to make sure I'm not just out here doing stuff, you know, I'm not out on a date that I don't want to be on, I'm not going out with people for pity's sake, you know—I'm not wasting their time, either.'"

No More Weak Dates centers on dating but consciously veers away from traditional narratives where there's either a happy ending or a vengeful breakup. Instead, Harris-White navigates the suspended state of uncertainty between being a stranger to someone and

skimmed over—for instance, it's alarmingly rare to find music about romance that ever mentions consent. It's always implied that both parties miraculously have perfectly aligned intentions. That's part of why the ebullient "New Boo" is so refreshing: She's sure to check in with her partner, singing, "Sensing the hesitation in your voice/I'm here for pleasure/Remember it's your choice/Waiting on your consent."

On "Circle of Love," over futuristic, repetitive synth and hypnotic beats, Harris-White's

"Jazz is from blues is from ragtime; it's from a time of struggle and reconciliation in American culture—recovering from slavery, you know?"

layered vocals ask, "How would you feel if you found out new boo ain't so new to the crew?/What would you say to him, her, them, would you tell them that it's cool?" She's talking about that uncomfortable realization that your new flame has dated someone in your social circle and automatically questioning the budding relationship.

Harris-White is a lover of science fiction. "There's so much room in space," she says. "And I feel like science fiction gives me the space to create and the freedom to make my music." The celestially trippy track "Comicon" captures her excitement before heading to a date at the comic-book convention. "Participate in my sci-fi fantasy," she sings, "I bet you didn't think you were chilling with a sexy Trekkie."

She's also a trained jazz singer: "Jazz is from blues is from ragtime; it's from a time of struggle and reconciliation in American culture—recovering from slavery, you know? These are genres of strength to me. They are genres of healing, because people were trying to get out and get to the next step."

Listening to the free-flowing beats of SassyBlack, the influence of both jazz and sci-fi are palpable—they're boundless realms that thrive in the absence of concrete rules and principles. Harris-White says she's inspired by the scores of *Star Trek* and *Star Wars*, and will often create chord progressions similar to those used in both series. She explores these unpredictable melodies with the inspired brilliance of a freestyle jazz saxophonist.

"When I think sci-fi, I think psychedelia," she says, "and science fiction is very relatable to jazz, because jazz is very beyond—like, people weren't listening to music like that. There's free jazz, and there are all kinds of different genres within that genre. They just kind of expand beyond space. With scatting, it was like, we're escaping words to create these sounds. I think about creating this epic story when I think about science fiction. I think about making this story that is involved in the universe, outside of us."

No More Weak Dates is made great with this shadowy tension—it's terrestrially grounded in real experiences while simultaneously orbiting around Harris-White's open-ended existential question: "Is there one solid soul mate, or am I floating aimlessly toward my fate?" ■



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SAT AUGUST 6
COMEDIAN
QUINCY JONES

AUGUST 11
RAVE OF THRONES
featuring
KRISTIAN NAIRN

FRI AUGUST 12
EDGAR WINTER BAND

AUGUST 17
CONSCIOUS TOUR 2016
BROODS
WITH JARRYD JAMES

SAT AUGUST 20
**HASAN MINHAJ:
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FRI AUGUST 26
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WITH MINUS THE BEAR
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THE NAKED AND FAMOUS | OCT 27 • THE SONICS | OCT 28
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THE CROCODILE	
7/20 WEDNESDAY	
7/21 THURSDAY	
7/22 FRIDAY	
7/22 FRIDAY	
7/23 SATURDAY	
7/26 TUESDAY	
FEATURED	
	Mon 8/29 APATHY & CELPHTITLED
	Mon 10/17 HONNE
	Tue 10/18 KISHI BASHI @ THE SHOWBOX

MY PHILOSOPHY

A COLUMN ABOUT HIPHOP AND CULTURE



NEW MUSIC Mackned, Dave B and Sango, Porter Ray and Tele Fresco.



The Three New Records That Will Define Summer 2016

BY LARRY MIZELL JR.

First, I want to shout out the guy Spekulation for his most recent productions, his best and most effective work to date. My favorite stuff of Spek's was his Beast Mode tribute "Bout That Action," but his recent viral videos breaking down important local stories—just little things like the Seattle Police Department's secret contract negotiations with Mayor Ed Murray, the city's efforts to build what may be the most expensive police precinct in the United States in North Seattle (complemented by a \$210 million youth jail in South Seattle), and the social-media gaffes of former police union head (and pistol-packing member of the Iron Pigs biker gang) Ron Smith—have quickly taken the top spot.

That last one might have maybe even contributed to Smith's (no doubt *totally* voluntary) resignation from his post with the Seattle Police Officers' Guild, which made my fucking week (even though his replacement will no doubt bring more of the same, or worse) since my one talk with the dude (yes, I broke my old band's number-one rule) included him saying both "black on black crime" and "all lives matter." BYYYYYE.

Anyway, Spek using his video/audio production skills and his voice—because face it, white people's, especially men's, voices are *always* prioritized—is a great example of a way that white allies can help. Because the rapping (enough!), the being silent (I know you think you're staying in your lane, but you're ignoring the car crash right next to you), and the being-a-self-righteous-judgmental-fucking-hater (ever popular) accomplish neither jack nor shit.

All that said, there's too much good music out to ignore, so let me remove microphone from ass (no Monotonix). Here are three releases—all the product of landmark local collaborations, all representing artists at their most focused—that define the sound and ambition of Young Seattle circa now: Mackned's *Born Rich* (produced entirely by the Flavr Blue), Dave B and Sango's *Tomorrow*, and Porter Ray and Tele Fresco's *Electric Rain*.

First up, *Born Rich* fuses two tastes that taste surprisingly great together, as Ned sounds absolutely voracious on the title track of this, his tenth or eleventh release

(including instrumental collections and the Thraxhouse mixtape). To get an idea of where their vibes meet flush, spin the poles of the album's axis via the cold suite of "Fanta Blue"—which recalls vintage singles from E-Dawg, Ice Cold Mode and Mix-A-Lot—and "Faygo," upon which floats Ned's leisurely floe of pill-chilled trap. The rest of the album (which concludes on a career-high note with "Buy the Pain") finds the Flavr Blue's Lace Cadence and Parker Joe slickly combining these approaches without much stylistic dissonance, bringing a nice breadth and gloss to Mackned's signature sound.

Dave B has been on a steady, hard-fought ascent since winning the EMP Sound Off! competition three years ago—and in summer 2016 has found ideal synergy with Sango, a producer whose name rang far more bells worldwide (via his work with LA's Soulection label) than it did with the navel-gazers of his native Seattle. Their 12-track *Tomorrow* premiered on NPR Music last week. For all but one track of 12, Sango's confident sound is a continent north of the pops of Portuguese that spice his name-making *Da Rocinha* series—but you will hear Somali interspersed over the course of "Parallel," and of course Dave's carefree-Black-boy flow bouncing off the productions like he was swaddled in them. Album closer "I Don't Care What Y'all Think" finds Dave fucking up Sango's signature funk carioca for the first half—before it slides back to the wet asphalt of their shared home.

Word is that Porter Ray's anticipated Sub Pop debut is almost here, but equally in demand for some time has been the album he recorded with producer Tele Fresco. Some of the tracks, particularly "Cognac Aphrodisiac" and "Heaven in Blue," have become crowd-sparking standouts of P's live sets for more than a year. Tele's stark synth work is a break from Porter's usual mellow crate groove, but its hypnotic sounds are heady sativa—and its unhurried restraint and spacious breathing moments give the Central District MC's fly yet plaintive poetry more dimension and heft than ever before. JusMoni's constant vocal presence layers lushness and proper balance.

These are the sounds that will define Seattle's summer 2016. Tune the garbage out and come home. ■

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Theater & Nightclub

JULY 2016

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Of Corpse, Cerebral Rot
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Monday, July 25
ATRIARCH
Sabbath Assembly
Eye of Nix,
Nox Velum
9PM, \$10-\$12

Tuesday, July 26
Mechanismus presents
IVARDENSOSPHERE
Cyanotic,
Iszoloscope
9PM \$15-\$20

Wednesday, July 27
JULIET TANGO
Lust Punch
Lauren Murphie and the Sodo 4,
TCMLS
9PM, \$8-\$10

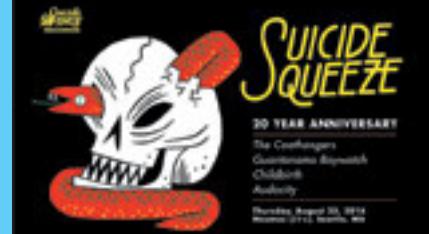
Thursday, July 28
BEYOND THE WOODS
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Wood Knot
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ART

What Have You Done with Frances Farmer's Body?

The Space Between Amanda Manitach's Best Work and the Work She's Best Known For

BY JEN GRAVES

Seattle artist Amanda Manitach can dash off one of her *T-Shirt Girls* quickly. They're pencil drawings of pouty, waif-like white girls with bruisey eyes and long, flowing hair, wearing only heels and crop tops bearing internet memes: "Mercury Made Me Do It," "Shut Up and Have Some Vodka," et cetera.

When I went to Roq La Rue Gallery to see Manitach's work before her show opened, when it was still being edited and arranged, a *T-Shirt Girls* drawing was there. Later, Manitach told me she planned to cut it because she's moving away from that series, but that if she cut it, she'd be acting against the advice of her dealer, who wanted more girls on the walls.

It's the job of dealers to know what the market wants. But I think on some level, Manitach knows that the *T-Shirt Girls* are not particularly special, and that her work could die by a thousand shallow repetitions fueled in part by the same misogynistic double standards she documents and defies so openly in the pieces she seems to care the most about. She's not letting that happen.

I think this because she recently made a commanding work that is nothing like a nude or a T-shirt girl. It took her a very, very long time to make, and while it is very much about a person in a woman's body, there is no body visible in the piece at all. There is only a voice, blazing in big, bold, white capital letters rising up like ghosts from a smoky, florid Victorian background. It's at Tacoma Art Museum.

What Manitach did to make this work was hard. She labored over the four-foot-wide white roll of paper for days, wielding the 0.5-millimeter mechanical pencil. The heel and inner thumb knuckle on her right hand took on the appearance of shiny aluminum, as if her skin were slowly giving way to a robot future, as the graphite built up and couldn't ever entirely be washed away during the 44 days.

The drawing is 30 feet long. Hung all the way to the ceiling in the tallest gallery at the museum, it looks like a scroll unfurled, a message preserved and sent across a distance. The pencil marks on the white paper form large words in bold font, hovering over a decorative pattern that from a distance looks like a trail of smoke. From that same distance you can make out the words clearly, most of the original punctuation removed: "LISTEN I GET LIQUOR IN MY MILK I GET LIQUOR IN MY COFFEE AND IN MY ORANGE JUICE, WHAT DO YOU EXPECT ME TO DO, STARVE TO DEATH?"

Manitach found that quote in an online story about the 1930s Hollywood star Frances Farmer. The writer says that's what Farmer retorted to a judge after she'd been hauled into jail for being drunk, disorderly, and fighting with police. He asked her why she was

still drinking. Farmer had never been a good girl, in the sense that pleasing other people was not a priority. In high school in West Seattle, she wrote a contest-winning essay called "God Dies" and joined left-wing causes.

**There is only a voice,
blazing in big, bold,
white capital letters
rising up like ghosts
from a smoky, florid
Victorian background.**

But because she had a contract with Paramount Pictures, she tried to please her public. She took the amphetamines the studio threw at her to stay skinny, maintain the starlet image, pin her body down. Still she drank. Actors who drank were rogues; the drunken actress was put in jail, in mental asylums, in the custody of her own mother.

In 1982, Jessica Lange played Farmer in a sensational movie. Kurt Cobain wrote a song about her, "Frances Farmer Will Have Her Revenge on Seattle." Manitach called her drawing of Farmer's court testimony *Frances Farmer Defends Herself*. It's dangerous to work with an icon, but Manitach's tribute to Farmer reminds me of Seattle artist Gretchen Frances Bennett's also emotionally complex renderings, in staticky pencil marks, of the grainy videos that represent Kurt Cobain now.

Standing in front of *Frances Farmer Defends Herself*, close to its 30-foot towering presence, look for the smudges where Manitach's body pushed the particles of graphite into each other with her warmth for all those hours. She left marks as ephemeral as sand as she went along, marks entirely unlike slick, retouched movie posters, with bodies flattened and pressed and pinned and fixed into an image.

Farmer's words boom and whisper at the same time. She's making a double-edged defense, lashing out—"Listen," she starts—in the service of communicating how subservient and obedient she is. She gets liquor in her milk. Someone else is giving it to her. Someone else tells her what to take.

And the body into which all this liquor and milk and coffee and orange juice is flowing is missing in the drawing. That body that was constantly photographed, and that determined the course of its occupant's torment—Manitach takes it off public view. She replaces it with an authoritative stencil. She dismembers the sex symbol (a hungry public devoured the mussed jailbird and the polished starlet alike) and releases her into the ether, like a



AMANDA MANITACH *More than T-shirt girls.*

MIGUEL EDWARDS

deity dictating from on high. The words appear at the top of the scroll, and you cannot miss them; this voice does not need to say "listen" to be heard. Manitach made a delicate drawing as solid as a tombstone and bigger than the architecture that tries to contain it, as it spills from the wall down onto the floor.

The mad thicket of smoky, snaking vines behind the letters is where the unspoken hides out. Manitach based the design on a 19th-century French wallpaper that she twisted and interlocked as she went along, forming a mad thicket that evokes an ornate front gate sealed shut by overgrowth. Manitach told me she hadn't noticed that the piece might be about her own mother until her sister pointed it out. She told me that her own mother starved herself to death, trying to stay thin.

What Manitach did to survive her family was speaking in tongues. Her father was a Charismatic Christian minister in Texas. The one place her body wasn't repressed and regulated was when she was expected to perform at church, to speak in tongues, writhing and moaning. Her early works were inspired by 19th-century experiments on women deemed "hysterics," diagnosed as sick, bad females, yet asked to perform.

Based on medical illustrations of diseased body parts, Manitach drew the spreading blooms, the storms of ripples and folds, of syphilitic vulvas from back before there was a cure and the disease progressed that far. I loved the love and care and *hours* she'd spent caressing infected, shamed "private parts" until they came vehemently into view. Farmer presented a syphilitic persona, you might say—overheated, florid, taboo-breaking.

As Manitach gets older and farther from Texas—she stands on her own success and local fame now, both as an artist and as a writer for *City Arts*—she has less to resist. The show at Roq La Rue is made up of text-and-wallpaper drawings that are the same format as the Farmer drawing but small-scale and with phrases from the web (some aren't, but the shoutiest overtake them in a din).

Spending hours tracing and drawing dumb internet aphorisms is its own comment about how much time we devote as laborers constructing our online identities using quick phrases. They make me feel like I'm watching my favorite team winning while playing somebody else's sport. The show is called *Nothing Left to Say*, but I'll keep listening. ■

NW Art Now
Tacoma Art Museum
Through Sept 4

**Amanda Manitach:
Nothing Left
to Say**
Roq La Rue
Through July 30



BOOKS



MELANIE MASSON

TILL Local writers create an affordable residency for the 99 percent.

Till Is a Writer's Residency for the People

BY RICH SMITH

For years, like many writers, Chelsea Werner-Jatzke applied for writing residencies, hoping to be able to finally work on her fiction.

But then she had a realization: "Even if I got [the residencies], I couldn't go. How are people supposed to take a month off?" she said. "It's not feasible for the large majority of people who have jobs. I thought that there had to be another way."

So in 2013, Werner-Jatzke and writer Arne Pihl joined together to create Till, a local residency for writers that isn't for the wealthy and the academic elite.

A majority of writer's residencies charge hefty fees for room and board, which can be difficult to pay without a big scholarship or fellowship. (Vermont Studio Center costs \$3,950 for four weeks of room and board.) And writers often have to pay for travel expenses. Many programs last for several weeks or even months. So unless the writer is already wildly successful, or holds an academic job that pays enough to live on, it's almost impossible to find the time (and money!) to actually write that Really Excellent Book.

Till Residency at Smoke Farm, an annual four-day stay in Arlington, serves as the organization's centerpiece. Then there's the Till chapbook, which is a collection of work from each year's resident writers. And every month, they host Till Tonight, a gathering open to writers of all genres, which like the residency, accepts everyone from slam poets to fiction writers, people just starting out to established folks.

The residency at Smoke Farm is situated on a 365-acre piece of land abutting the Stillaguamish River. There are five buildings on the premises and a small print studio called the Abdactors' Hideout, where artist Kate Fernandez designs the chapbooks each year.

For \$140, writers get dinner in the evenings, leftovers for lunch, rustic accommodations, four workshops led by good local writers such as Karen Finneyfrock and Anastacia Tolbert, miles of river beach, bonfires at night, and an amazing sounding semi-outdoor shower.

And towels. "Everyone forgets towels," Werner-Jatzke said.

At the farm, "people shut up and get down

to business for the most part," Werner-Jatzke said. "But on a nice summer day, it can just turn into writers starting to drink at 2 p.m."

What "business" looks like is different for each writer. Werner-Jatzke told me that Drew Dillhunt, who runs Hummingbird Press, came this year and just kind of got lost on the farm, which is a thing that can happen on 365 acres. "He didn't get much writing done," she said. "But when he got home, he told me he'd never been more productive in his writing. I guess getting lost can be helpful."

The workshops are by no means mandatory, and they're designed to be generative. "So much of writing a project is burnout and getting stuck in a bad relationship with it," Pihl said. "To create an easy space to shake it up is the ideal" of the workshops.

Both Pihl and Werner-Jatzke swooned over the food. They said there's always a vegetarian option, but the chefs do up dishes like smoked duck and pulled pork, the kind of stuff you want to eat outside at a long wooden table lit with candles.

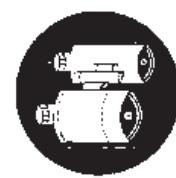
The residency happens in the middle of June, so it's too late to go this year, but Till Tonight keeps the spirit of the farm going throughout the year. Basically, writers just show up, write, and maybe have a beer or three.

Writer Matthew Spencer has attended every Till Tonight since they began back in February. He feeds off the convivial atmosphere. "When I hit a difficult spot in my writing," he said, "I can have a conversation or order a beer instead of pacing about the room hopelessly."

Another local writer, Rachel Hug, said she's been to most of the Till Tonight events, and she thinks they're "useful in providing a dedicated space away from the distractions of home." If her attention ever lags, all she needs to do is glance up and see the focused faces around her. "The collective concentration sort of serves to crystallize mine," she said.

The writers mostly gather at Speckled & Drake, but this month Till Tonight is trading the bar for the beach and heading to Denny Blaine on July 26. Though they won't be providing the towels this time, they will set up a little blanket island on the lawn as a home base. "Everybody should bring inflatables," Werner-Jatzke said. "And a notebook with waterproof pages." ■





THEATER

2016 and 1964 Rhyme in ACT Theatre's *Daisy*

The Story of the Mad Men and Women Who Created the First Negative Political Commercial

BY RICH SMITH

Playwright Sean Devine must be thanking the political gods right now.

ACT Theatre just world-premiered *Daisy*, a play based on the true story of marketing firm Doyle Dane Bernbach's creation of the first negative political TV ad. The weirdly avant-garde commercial, which was made for Lyndon B. Johnson's campaign against Barry Goldwater in 1964, shows a little blonde girl picking petals off a daisy only seconds before she gets blown to smithereens by a nuclear bomb.

The reason Devine might be thanking the gods is that, though he didn't mean for it to be when he started working on it years ago, *Daisy* serves as a piece of compelling, dramatic commentary on the 2016 Trump Versus Clinton Hate-Vote Election, which means his play is relevant in a very obvious, very commercial way.

But, despite a slightly predictable script and some heavy-handed directing choices from John Langs, all the sciencey stuff and big ideas about the way the body responds to language and images make *Daisy* more than just a particularly well-timed dive into the unfortunately relevant presidential campaigns of Johnson and Goldwater.

Here's the state of the Johnson/Goldwater battle the moment we enter it in *Daisy*: A radical Republican candidate who advocates for extremism, doesn't exactly disavow his KKK supporters, and threatens rash military action is running against a hawkish Democratic candidate who doesn't do too well on the TV, is sort of reluctant to adopt progressive platforms, and needs to win in a landslide to avoid embarrassment. There are ideological (and physical) differences between Goldwater and Trump, in that Goldwater actually had an ideology, but otherwise 1964 and 2016 basically rhyme.

In the play, Clifford Lewis (Tré Cotten), a campaign worker for President Johnson, hires DDB to make TV ads. Aaron Ehrlich (played by Bradford Farwell, whose constant hyperintensity prevented his character from projecting any kind of depth) is the paranoid producer who thinks of risks in megatons. Louise Brown (Kirsten Potter) is the genius copywriter who has to put up with casual and not-so-casual misogyny from coworkers, especially from Sid Myers (Connor Toms). Then there's Tony Schwartz (Michael Gotch), an oddball sound savant and marketing guru whose brain chemistry restricts his movement to a few city blocks.

His bizarre sonic field research provides the seed material for what will become the ad that helped to defeat Goldwater.

More than once, Louise articulates the play's central question: Do the ends (electing Johnson and avoiding electing a man prepared to use "low yield" nuclear weapons in Vietnam) justify the means (using scare tactics in place of political discourse)? She desperately wants to do the right thing and not go negative, to engage with policy and substance, but all that changes once Goldwater finally secures the nomination over the more moderate Nelson Rockefeller.

Langs answers Louise's question in the affirmative by really playing up the moments in the script that most resonate with the Trump "campaign." At the show I saw,

Clifford says, "He may have been the fool in April, but he's the nominee in June." It's a line. The actor knew it was a line and read it as such, raising his voice just a little before entering a state of prepared silence. The audience did a Seattle audience moan. They moaned again every time there was an obvious overlap between Trump and Goldwater. Of course Langs would want to play up the parts of Devine's

play that make it relevant, but the gesture doesn't give Louise's principled stand for reasoned discourse its due.

In TED Talk-like monologues that break up the political narrative of the play, Tony describes the nature of human sensitivity to aural and visual stimulus. Our brain actively co-constructs our reality, and the people who are trying to trick us into voting for them or buying their tchotchkies know that. The most successful campaigns don't control our minds—they reflect our feelings back to us. We don't go with the product/president we understand; we go with the product/president that makes us feel most understood.

Tony's monologues provided some of the most compelling moments in the show, giving us insight into the ways we are still being tricked by political advertising, but the most praise should be heaped upon video/projections designer Tristan Roberson for animating Shawn Ketchum Johnson's giant wall of televisions, and to the tech staff in general for (mostly!) smoothly executing ambitiously complicated cues. ■



Daisy
ACT Theatre
Through Aug 7

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CHOW



JARRBAR A former storage closet that feels like a wonderfully cozy box.

JENNIFER RICHARD

JarrBar Is Small, but Its Ambitions Are Big

The Preserved Seafood Is a Preview of Jarr & Co., Which Will Open in Pike Place Market Next Summer

BY ANGELA GARBES

As the sun slips behind the Olympic Mountains each day, it casts a magical light that gives everything an otherworldly glow. The hours between day and night are the perfect time to make your way through Pike Place Market's cobblestone alleys and down its creaky wooden hallways toward JarrBar, where you can while away a few pleasant hours with food and drinks.

JarrBar, from owner Bryan Jarr (who, along with chef Cormac Ma-

path," said Jarr. "It's tiny, so it can only fit so many people, and narrow. But it has high ceilings and that European feel—as though people live above the little doorway. It's casual and neighborly, like the taverns or pubs throughout Spain and Southern Europe."

Jarr's vision was a place where "you can meet a few friends after work, share a couple of little things, have a few glasses of wine."

The wine is mostly Spanish and reasonably

priced; house cocktails are flavorful and use a nice variety of spirits. The space can't accom-

modate a full kitchen or hood system, which is just fine with him, since his plan was to offer bar food that was "different than the stuff that's cooked in fryers."

The food at JarrBar is of the Spanish grazing variety—olives, pickles, and almonds, as well as cans of imported seafood such as tuna, mussels, and sardines. Plates piled with cured meats, including slices of a handsome jamón ibérico that sits at the end of the bar as though it's a regular customer, and cheese are also served. It's easy enough to get sated here, but it would be unfair to come to JarrBar expecting a traditional dinner. Think of it as a place to get a small in-between meal, one

that you piece together from a menu divided under four simple headings: "Jars," "Tins," "Plates," and "Cheese & Dessert."

A jar filled with pale-green preserved fruits—pipparitas and olives—was a harbinger of what to expect. The long, slender peppers were vinegary and mildly spicy, while the soft-fleshed olives were briny and stuffed with minced anchovies. They were by turns tangy, salty, buttery, and fishy—all the flavors you can experience on JarrBar's menu presented in an unassuming glass vessel. King salmon rillettes (\$12), one of just a few items made in-house, were fantastic. The fish had been lightly smoked, its pink flesh packed with butter into another glass jar. It was ultra-rich, soft, and creamy, but perked up by just the right amount of lemon and chives.

You might think it hard to muster a lot of enthusiasm for the menu, which mostly consists of items whose preparation requires little more than opening a can. But doing that dismisses the tremendous labor and care that went into the food long before it arrived at your table. Jarr, who traveled and studied seafood preservation through Spain and Portugal after closing Madison Park ►

JarrBar
1432 Western Ave, 209-2239

from 2010 to 2014), sits on Western Avenue, beneath the market. Housed in a narrow space that used to be a storage closet, JarrBar feels a bit like a box, but a wonderfully cozy one. It opens at 4 p.m. every day, just in time to allow western light in, bathing the blond wood bar and tables in sunshine.

JarrBar opens at a time when many office workers are eager to get out of work but not quite ready to head home. It stops serving food and drinks at 2 a.m., late enough to be a place where restaurant industry workers can find similar respite between work and home.

"It's in the market but off the beaten

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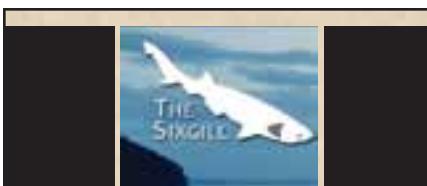
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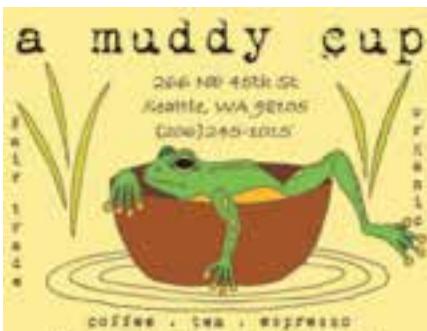
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◀ Conservatory, sources canned seafood (sardines, tuna, cockles, and more) from purveyors who use traditional line-and-hook or net fishing methods. Most clean and prepare their harvests by hand. You can taste the difference.

Chipirones (\$14), small whole squid, their tentacles tucked sweetly into their bodies, are packed in their own black ink, allowing them to achieve another level of natural, subtle salinity. They are pleasantly chewy and oceanic, and taste as though the tin had been opened to reveal not a cramped metal space but the depths of the sea. Tuna belly, called ventresca (\$18), is tender and velvety, even more luxurious as it bathes in a viscous olive oil that slicks your tongue, lips, fingers, and plate in its pale yellow richness.

Sturdy slices of purple-skinned octopus (\$14) were muscular and lean, and tasted even better with just a dab of the lush aioli it was served with. Mussels (\$9)—plump, meaty, and a creamy pale orange—are another excellent choice. They are packed not just in oil, but also vinegar, giving much-needed brightness and acidity.

All the tinned foods are served on wooden boards with a few simple accompaniments: wedges of lemon, and tiny stacks of sea salt and red espelette pepper, which is less spicy than it is sweet and floral. Spend an extra five dollars for little bowls of three sauces: house-made salsa verde, loaded with fresh parsley and garlic; house-made romesco, red, smoky, and studded with hazelnuts; and a complex, spiced harissa paste that you can use to add a dose of heat. Part of the pleasure of eating is customizing each bite and experiencing something new—how just a few flakes of salt or bit of green herbs can amplify flavors, how some things taste best plain and unadorned.

A Seattle native who also worked on a cookbook with the folks behind the Pike Place Fish Market (the ones who throw the fish in front of tourists), Jarr returned from his European travels inspired to apply traditional artisan preservation methods to Northwest seafood. Next year, he'll open Jarr & Co. in the Pike Place MarketFront, the Western Avenue expansion of the market that's currently under construction. When it opens next summer, Pike Place MarketFront will include a public plaza, farm and craft stalls, low-income senior housing, and several food businesses. Jarr & Co. will be a restaurant and bar, but like Beecher's Cheese, it will also be a retail space where the public can see the production process behind curing and preserving seafood.

Chef Zoi Antonitsas will lead the project. She and Jarr worked together at Madison Park Conservatory and have remained close. Antonitsas, who received national recognition at Westward and currently cooks at Omega Ouzeri, is particularly gifted when it comes to working with seafood and Mediterranean flavors. "It only made sense to bring Zoi on and have her take control," Jarr said.

"We're going to do things outside of the usual salmon, oysters, and tuna," he added. "Cockles, butter clams, manila clams, mussels, mackerel, black cod, and spot prawns. We're going to do a whole run. In Europe, there's a long history of eating like this, but that hasn't been the case in America."

JarrBar, as it turns out, is a testing ground for Jarr & Co., a fantastic idea that, miraculously, hasn't been done here before. "One of the purposes was to start to introduce the products from Spain and Portugal in this format," said Jarr. "Before the big undertaking and investment, JarrBar was a safe, easy way to see if people even like this stuff. And it's been awesome. It's exceeded my expectations." ■

FREE WILL ASTROLOGY BY ROB BREZSNY

For the Week of July 20

ARIES (March 21-April 19): You now have more luxuriant access to divine luck than you've had a long time. For the foreseeable future, you could be able to induce semi-miraculous twists of fate that might normally be beyond your capacities. But here's a caveat: The good fortune swirling in your vicinity may be odd or irregular or hard to understand. To harvest it, you will have to expand your ideas about what constitutes good fortune. It may bestow powers you didn't even realize it was possible to have. For example, what if you temporarily have an acute talent for gravitating toward situations where smart love is in full play?

TAURUS (April 20-May 20): A directory published by the US Department of Labor says that my gig as an astrologer shares a category with jugglers, rodeo clowns, acrobats, carnival barkers, and stuntpeople. Am I, therefore, just a charming buffoon? An amusing goofball who provides diversion from life's serious matters? I'm fine with that. I may prefer to regard myself as a sly oracle inflamed with holy madness, but the service I provide is probably more effective if my ego doesn't get the specific glory it yearns for. In this way, I have certain resemblances to the Taurus tribe during the next four weeks. Is it okay if you achieve success without receiving all of the credit you think you deserve?

GEMINI (May 21-June 20): Over the course of a 57-year career, Japanese movie director Akira Kurosawa won 78 major awards for his work, including a lifetime achievement award from the Oscars. Among the filmmakers who've named him as an inspirational influence are heavyweights like Ingmar Bergman, Werner Herzog, Bernardo Bertolucci, Robert Altman, Francis Ford Coppola, and Martin Scorsese. But Kurosawa wasn't too haughty to create lighter fare. At age 86, he departed from his epic dramas to create a 30-second commercial for a yogurt drink. Did that compromise his artistic integrity? I say no. Even a genius can't be expected to create nonstop masterpieces. Be inspired by Kurosawa, Gemini. In the coming weeks, give your best to even the most modest projects.

CANCER (June 21-July 22): Capricorns may be the hardest workers of the zodiac, and Tauruses the most dogged. But in the coming weeks, I suspect you Cancerians will be the *smartest* workers. You will efficiently surmise the precise nature of the tasks at hand and do what's necessary to accomplish them. There will be no false starts or reliance on iffy data or slapdash trial-and-error experiments. You'll have a light touch as you find innovative short cuts that produce better results than would be possible via the grind-it-out approach.

LEO (July 23-Aug 22): My friend's 12-year-old daughter Brianna got a B on her summer school math test. She might have earned an A if it weren't for a problem her teacher had with some of her work. "You got the right answer by making two mistakes that happened to cancel each other out," he wrote on her paper next to question seven. I suspect you will soon have a similar experience, Leo. But the difference between you and Brianna is that I'm giving you an A. All that matters in the end is that you succeed. I don't care if your strategy is a bit funky.

VIRGO (Aug 23-Sept 22): Have ever fantasized about being a different gender or race or astrological sign? Do you suspect it might be fun and liberating to completely change your wardrobe or your hairstyle or your body language? The coming weeks will be an excellent time to experiment with these variables, and with any others that would enable you to play with your identity and mutate your self-image. You have a cosmic exemption from imitating what you have done in the past. In this spirit, feel free to read all the other signs' horoscopes and act on the one you like best.

LIBRA (Sept 23-Oct 22): The Golden Goose Award is given annually to "scientists whose work may have been considered silly, odd, or obscure when first conducted," but which ultimately produced dramatic advances. Entomologists Raymond Bushland and Edward Knippling were this year's winners. More than 60 years ago, they started tinkering with the sex life of the screwworm fly in an effort to stop the pest from killing livestock and wildlife throughout the American South. At first their ideas were laughed at, even ridiculed. In time, they were lauded for their pioneering breakthroughs. I suspect you'll be blessed with a vindication of your own in the coming weeks, Libra.

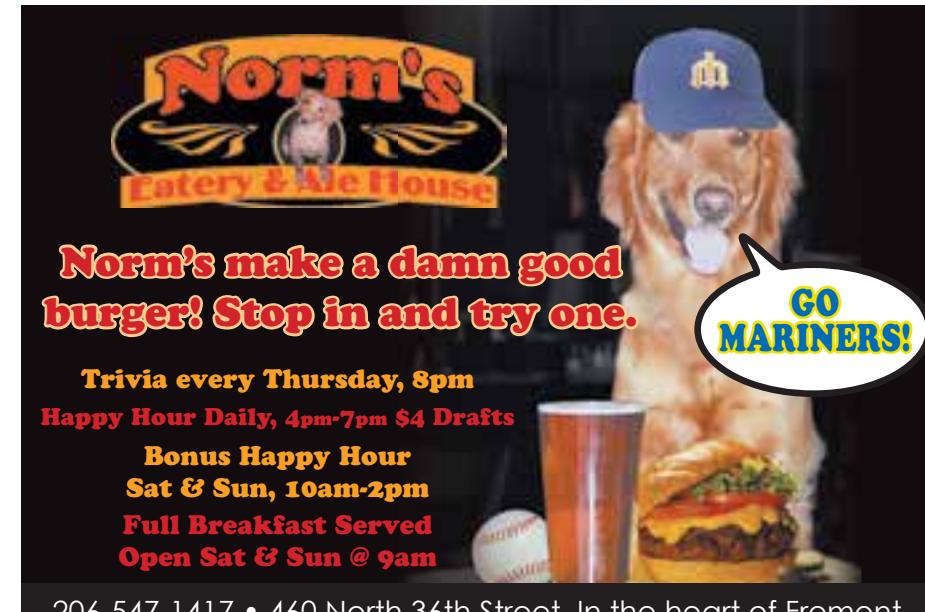
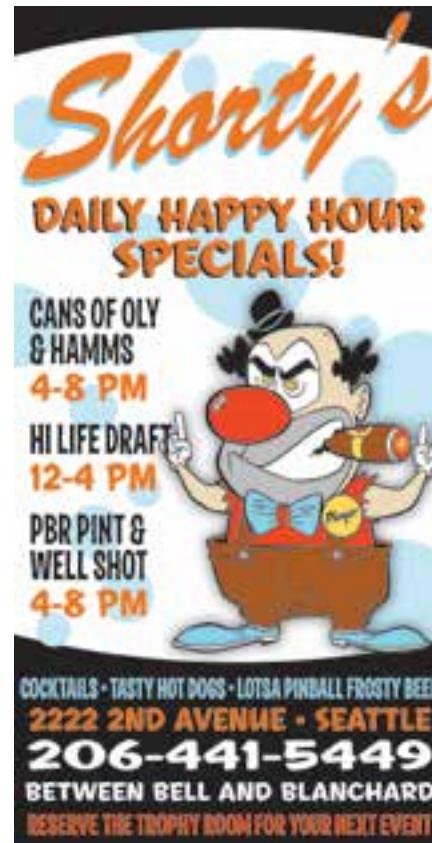
SCORPIO (Oct 23-Nov 21): I hope it doesn't sound too paradoxical when I urge you to intensify your commitment to relaxation. I will love it, and more importantly your guardian angel will love it, if you become a fierce devotee of slowing down and chilling out. Get looser and cozier and more spacious, damn it! Snuggle more. Cut back on overthinking and trying too hard. Vow to become a high master of the mystic art of I-don't-give-a-fuck. It's your sacred duty to steal more slack from the soul-anesthetizing grind.

SAGITTARIUS (Nov 22-Dec 21): I regularly travel back through time from the year 2036 so as to be here with you. It's tough to be away from the thrilling transformations that are under way there. But it's in a good cause. The bedraggled era that you live in needs frequent doses of the vigorous optimism that's so widespread in 2036, and I'm happy to disseminate it. Why am I confessing this? Because I suspect you now have an extra talent for gazing into the unknown and exploring undiscovered possibilities. You also have an unprecedented power to set definite intentions about the life you want to be living in the future. Who will you be five years from today? Ten years? Twenty years? Be brave. Be visionary. Be precise.

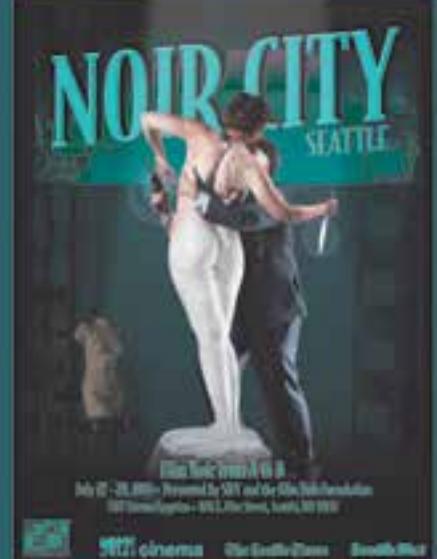
CAPRICORN (Dec 22-Jan 19): Here's one strategy you could pursue, I guess: You could spank the Devil with a feather duster as you try to coax him to promise that he will never again trick you with a bogus temptation. But I don't think that would work, frankly. It may have minor shock value, in which case the Devil might leave you in peace for a short time. Here's what I suggest instead: Work at raising your discernment so high that you can quickly identify, in the future, which temptations will deliver you unto evil confusion and which will feed and hone your most noble desires.

AQUARIUS (Jan 20-Feb 18): After a cool, dry period, you'll soon be slipping into a hot, wet phase. The reasonable explanations that generated so much apathy are about to get turned inside out. The seemingly good excuses that provided cover for your timidity will be exposed as impractical lies. Are you ready for your passion to roar back into fashion? Will you know what to do when suppressed yearnings erupt and the chemicals of love start rampaging through your soft, warm animal body? I hereby warn you about the oncoming surge of weird delight—and sing "Hallelujah!" for the revelatory fun it will bring.

PISCES (Feb 19-March 20): I'm composing your horoscope on my iPhone after midnight on a crowded bus that's crammed with sweaty revelers. We're being transported back to civilization from a rural hideaway where we spent the last 12 hours at a raging party. I still feel ecstatic from the recent bacchanal, but the ride is uncomfortable. I'm pinned against a window by a sleepy, drunken dude who's not in full control of his body. But do I allow my predicament to interfere with my holy meditation on your destiny? I do not—just as I trust you will keep stoking the fires of your own inspiration in the face of comparable irritations. You have been on a hot streak, my dear. Don't let anything tamp it down! ■



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FILM



NOIR CITY Explicit desperation and pessimism, implied sex and violence.

Noir City 2016 Proves That Existential Dread and Urban Corruption Are the Grand American Traditions

BY SEAN AXMAKER

After going on the lam for a year, Noir City is back in Seattle, and this time it takes up residency at SIFF Cinema Egyptian (is there a movie house better suited to noir atmosphere?) and expands to 18 films in seven days.

Why does noir hold such a fascination in 2016? There's the style and energy and Damon-Runyon-gone-to-seed repartee of tough guys and brassy dames, of course. There's something cathartic about wallowing in the bad decisions and bad behavior of bad guys and bad dames scheming and cheating in the dark corners of the urban jungle, too. But pulp-fiction pleasures aside, the films are dangerous

and daring and savvy thanks to a combination of desperation and pessimism, and the implied sex and violence that filmmakers snuck past the censors of the time. Even audiences too jaded for the quaint conventions of old Hollywood movies are captivated by

noir portraits of existential dread and urban corruption. These disillusioned portraits of the American dream gone sour are, at their best, too jaded to believe their own studio-mandated happy endings. They may look nostalgic, but they sure feel like a reflection of our own anxious times.

The theme of Noir City 2016 is "Film Noir from A to B," and most of the schedule

is programmed like a classic double feature: an "A" picture with the (relatively) big stars and studio budget accompanied by a shorter, cheaper "B" film. All are on 35 mm film. Opening night's magnificently titled *I Wake Up Screaming*, a 1941 crime picture with tough-guy peacock Victor Mature as a glib promoter and leggy glamour puss Betty Grable as a streetwise dame, is paired with *Stranger on the Third Floor*, a strange and surreal nightmare thriller that obscures its cheap back lots and minimal sets with the inky shadows of overtly expressionist lighting. Its setting is the paranoid twilight of a guilty mind as much as the dark streets and cheap apartments of the American city, and its style—startling for

1940—anticipates the prime years of film noir.

That pairing of the studio slick and the seedy cheap continues on Saturday with *This Gun for Hire* (1942), a handsome studio thriller with Alan Ladd in his breakout role as a coldly committed hit man and Veronica Lake and her peekaboo hairdo, and the 68-minute *Dr. Broadway* (1942), the debut of Anthony Mann (who made the edgiest noirs on the lowest budgets before turning his brutal sensibility to a series of memorable westerns). And the shadowy private-eye picture *The Dark Corner* (1946), with Lucille Ball as a plucky girl Friday to stiff but stalwart New York shamus Mark Stevens, makes the mean streets look downright glamorous next to *The Guilty* (1947), a thoroughly weird murder mystery with twin sisters (Bonita Granville playing both good girl and bad girl), shell-shocked vets, and creepy characters in a generic slum as abstract and alienated as a Tommy Wiseau nightmare. (This is a Film Noir Foundation restoration making its Seattle debut.)

One double feature even reverses the contrast: Fritz Lang's *Scarlet Street* (1945), with Edward G. Robinson as a sad-sack sap, Joan Bennett as a blasé hooker, and Dan Duryea as her weasel of a pimp, drops its stars into a studio city so seedy, you'll want to shower. It's paired with *My Name Is Julia Ross* (1945), a 65-minute psycho-thriller more elegantly crafted than many glossy studio pictures. Director Joseph H. Lewis made it an audition piece and made good on the promise with lovers-on-the-run masterpiece *Gun Crazy* (1950), a fury of sex, guns, and exhilarating style. It's the most explosive film of the series, stylistically and emotionally, with Peggy Cummins as a psychotic wildcat whose eyes light up whenever she shoots someone. The smoldering passion of the outlaw lovers burns through the screen as their doomed romance careens out of control down the highway to hell in one of the greatest noirs ever made.

The Reckless Moment (1949), a story of middle-class security upended by a quietly menacing blackmailer (James Mason), couldn't be more different, yet it too is knotted in anxiety and frustration. Director Max Ophuls casts a cloud over the sunny busyness and bustle of American life as fiercely protective suburban mother Joan Bennett (180 degrees from her *Scarlet Street* role) finds herself powerless in this society to secure a loan or get money without a husband at her side. An unheralded masterpiece of shadowy American melodrama, its message of complacency obliterated in one bad turn is as relevant today as it was in 1949. ■

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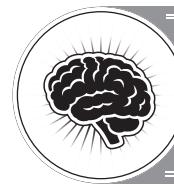
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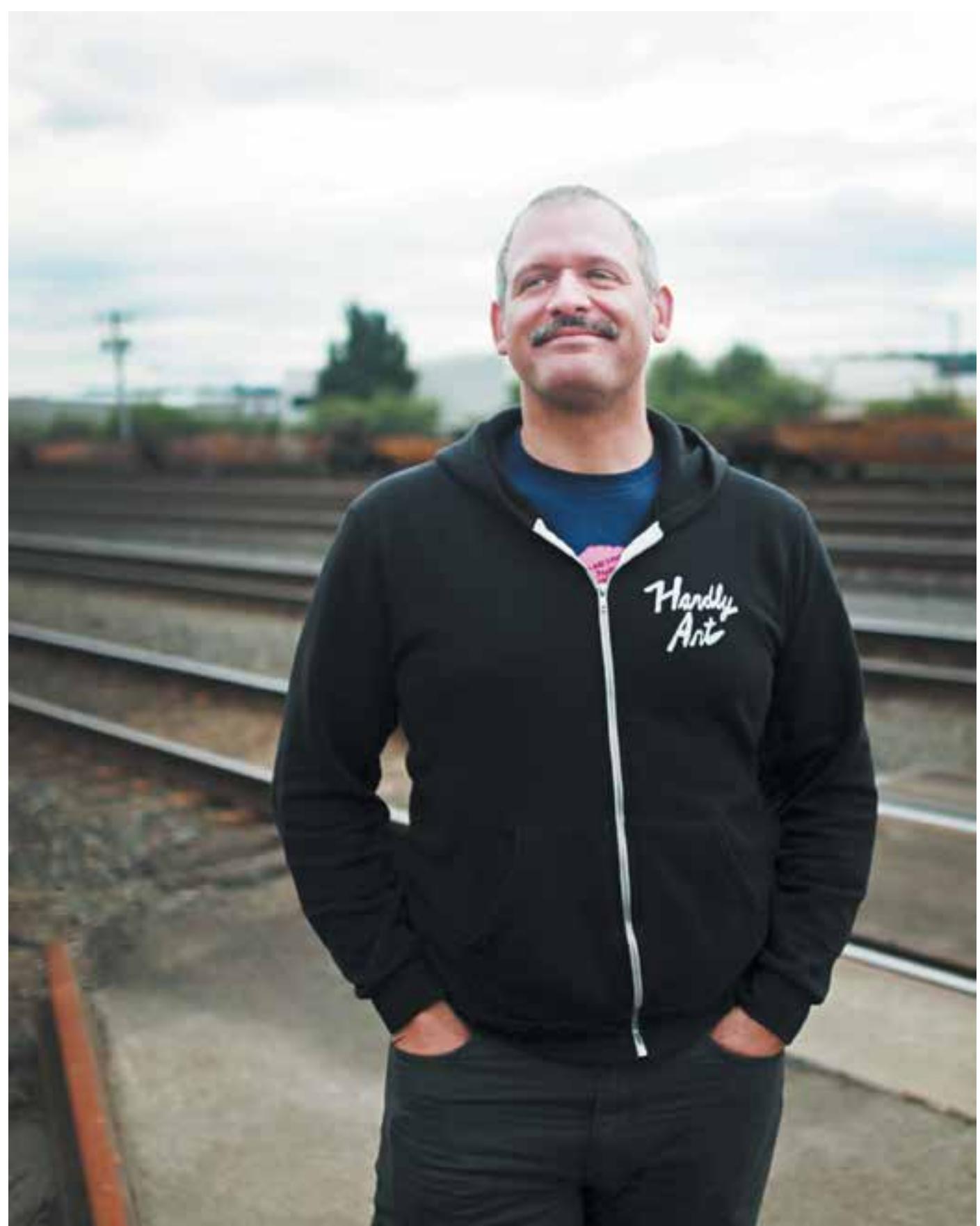
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2016 STRANGER GENIUS AWARD NOMINEE...



TEXT BY DAVE SEGAL / PHOTO BY KELLY O

Erik Blood!

The other day, I paid a visit to musician/producer Erik Blood's apartment and saw a copy of Lindy West's *Shrill* on the coffee table. Blood is a longtime West fan and loves *Shrill* so much that he's planning to take it to the Genius Awards party on September 24, where West is also nominated for an award, to get it autographed.

Blood's own genius animates his lushly expansive yet sensuously intimate new album, *Lost in Slow Motion*. Its cover looks like an outtake from Alejandro Jodorowsky's surrealist film *The Holy Mountain*. The figure is masked and behattted, exuding mystery, all of which reflects Blood's love of cinema—in 2010, he scored the Brazilian film *Center of Gravity*, and he adores American films from the 1970s, ranging from Robert Altman's oeuvre to *Star Wars*. Blood's partner, artist/producer Joe Garber, gifted him with a Chewbacca ring during their recent Paris vacation. The predilection

for costumes onstage has freed Blood to not worry about projecting his own personality. Offstage, he emanates an intense warmth and confidence, with a deep appreciation of sonic and visual details that are at once ethereal and sometimes raunchy (see the cover of his porn-centric album *Touch Screens*).

While KEXP DJ Alex Ruder ranked *Lost in Slow Motion* number one on his chart for 2016 so far, the album is not selling enough for Blood to quit his day job at Deluxe Entertainment, where he splices film negatives for TV shows. "The job is very much repetitive motion," Blood says. "My mind is free to do other things while I work." Blood's two biggest upcoming live shows will happen at Bumbershoot and Macefield Music Festival.

Erik Blood will be celebrated at the free Stranger Genius Awards party on September 24 at the Moore Theatre. He's also in the running for \$5,000, no strings attached. To see the list of all 15 artists nominated this year, go to thestranger.com/genius2016.

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